



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



751

G554



451

G554



LELAND STANFORD JUNIOR UNIVERSITY















# First Steps In Water Color Painting

MARTIN F. GLEASON

Supervisor of Art and Manual Training, Elementary Schools,  
Joliet, Illinois. Member of the Art Department  
Faculty, Summer Terms, Illinois State  
Normal University, Normal, Ill.



STANDARD PUBLISHING CO.

The Bruce Publishing Company  
Milwaukee, Wisconsin

**289486**

VIA AIR MAIL

Copyright 1921  
The Bruce Publishing Company,  
Milwaukee, Wisconsin


## FOREWORD



Originally the series of articles which formed the basis of this work on water color painting was written as a help for primary teachers, especially those who began the use of this medium in the first year of school. Because of this fact, directions were made very simple and very much in detail so that their adaptation to the grade might prove easy and practical. The author takes nothing for granted, not because he feels that teachers do not already know much of what is included herein, but because he feels that the organization of details will be advantageous to both children and teachers.

After their publication in the Industrial Arts Magazine, it developed that the articles were used in many places in the preparation of normal and university students who expected to teach water colors in elementary schools. So it is with this dual purpose in view, to help the grade teacher who develops the use of the medium and to provide a reference for students who are preparing to teach, that the suggestions with some few changes and additions are put forth in book form.

---

THE author of this modest book hopes that it may have the enviable privilege of assisting children throughout the land to become properly and intimately acquainted with water color—a medium, rich in its power to give pleasure, richer still in experimental possibilities and most valuable in the development of color theory.

## TABLE OF CONTENTS

	Page
Chapter I—The Problem at Hand.....	7-10
Chapter II—Equipment—Its Selection and Care.....	11-16
Chapter III—The First Painting Lesson.....	17-26
Chapter IV—Mixing Colors .....	27-32
Chapter V—Plant-Life Painting—Intro- ducing Mixing of Colors in the Brush .....	33-42
Chapter VI—Landscape—Grade I .....	43-50
Chapter VII—Landscape—Grade II and III...	51-61
Chapter VIII—Bird Painting .....	62-68
Chapter IX—Illustration in Water Color.....	69-73
Chapter X—The Flat Wash and Its Appli- cation. ....	74-79
Chapter XI—Mottled Color .....	80-87
Chapter XII—Painting in Outlined Space.....	88-92
Chapter XIII—Booklet Making in Connection with Water Color Develop- ment. ....	93-98

### COLOR PLATES

Landscape. ....	Frontispiece
Flowers. ....	Opposite page 42
Landscapes. ....	Opposite page 61





## CHAPTER I.

### THE PROBLEM AT HAND.

TEACHERS of primary grades, and supervisors of art work in those grades, are not all agreed as to the value of water color painting as a means of expression during the first few years of school. Indeed there is a very wide variance of opinion. The fact that there is this variance of opinion goes to show that good and bad points in the handling of the medium have been found and these points—advantages or disadvantages—have given birth to beliefs which people interested in the work are cherishing.

Those teachers who are most pessimistic when the subject is considered see only a waste of time and energy—the children's and their own—and the development of many bad habits of work. Others contend that most of the efforts along this line are followed by results of unappreciable value because the medium is much beyond the ability of young children, and its technical properties are such as to make it impossible to have the work become an educative factor. Many complaints are made about the amount of time spent in preparation for a painting lesson and the added amount of time required to clear up when the lesson is finished, and this seems, to those who complain, a woeful waste of time and energy in view of the fact that results seem destined to be discouraging. To some extent there is foundation for the opinions enumerated in the preceding sentences, and while some of the fault may be in the medium itself, there is no doubt but that methods used in handling it are in some small way to blame for conditions.

In addition to those teachers who find fault with water color as a medium of expression and place the blame for poor results upon the medium itself, there are those who feel that this work is something to be taught by an artist or a special teacher. They consider the subject as special and much beyond them. Then, too, these same people consider the time to be spent in gaining a working knowledge of it too long and tedious. Everyone who is acquainted with school work knows that a teacher's life is a very full one and many demands are made upon her time, but there are big surprises and rich rewards in pleasure in store for the

teachers of primary grades who have the determination and ambition to teach this subject as it should be handled. The road to be followed is not a rough one, a little vague perhaps at times, but at the end is to be found much comfort—and this comfort comes from knowing how to do one's daily work well.

For teachers of the types suggested in the foregoing paragraphs there are two important things to do. First of all the state of mind must be right, and these people must decide that if water colors are to be used at all the results must be and *shall* be right insofar as existing conditions will permit. The proper frame of mind will work wonders here as it does elsewhere. This determination to produce good results must be followed by the determination to find ways of bringing color into the activities of little children in such ways as will lead to these desired results. It never will be found necessary to create a love for color, as we are all born with that within us. Children need to know ways of applying love of color so that it will add something to their education and by so doing increase their pleasure and enrich their lives in general.

It is the purpose of the suggestions which are to follow to show, through many reproduced examples of the work of children in the first three grades, that there is value in the medium in the hands of these young people. It will be seen that the medium is not beyond the grades mentioned in technical properties and that it furnishes opportunity for mental development through observation and the skillful recording of these observations in color. It seems unnecessary to say anything of the joy to be found in the work, for we have all seen evidences of it even when children are allowed to "mess around"; but there is a two-fold joy for children who reach the place where they handle color properly and it is hoped that these articles may be of some slight assistance in bringing about that condition.

"My children love to paint," said a first-grade teacher, "and I am very fond of the work myself. However, I always feel so helpless because I do not know how to help my people to progress. When my little people have been in school two months they have come to the place through my efforts, and their own, where they are able to do some reading and know a little bit about number. When they have spent a year with me, they know more about reading and number. They are able to do some creditable writing and

to construct with some degree of accuracy. It is easy for me to help them in these subjects because the work is quite definite and I know just what steps to take to keep them growing a little stronger day by day. But this water color work! There is no beginning, no end, and I never know what to demand or expect and because of this, there is no growth."

There are many theorists who hold that any attempt at development of technique, if we call it so in the lower grades, is entirely out of place and does much toward stunting the originality and initiative of the child. In many cases there are people who feel that children should not be allowed to write until they have gained control of the muscles, thereby gaining the skill necessary in developing good letter forms. This is done so that the visible expression of thought may conform to certain standards we have set up. It seems that the cry, which the teacher referred to in the previous paragraph made, is indicative of the fact that it is necessary in some respects to standardize our work in water color painting so that our teachers may know "what to do next" in the development of the subject. Not knowing "what to do next" is a condition which does much to keep our children doing approximately the same kind of work in this line as they progress through the grades.

There are certain standards of methods of expression in drawing and painting even as they relate to the work of very young children. At the beginning these people have standards of their own which to them seem very satisfactory. It is necessary for us to set up new standards and give children ways of attaining these standards. Children find much joy in doing things in the proper way and this is a most desirable and helpful kind of joy to be developed.

The skillful teacher will lead children into the best ways of using water color through suggestion and encouragement. Perhaps the greatest thing that a study of painting should do is to develop a love, however slight, for better things in color, and continual forcing will add nothing to this development. Demonstrate, suggest and lead all that you will, but often give children a chance to express themselves through the medium. As far as possible, and as much as possible, hold to what has been taught. Keep your children feeling that only the right way is their way. Commend and encourage much because through these two actions great ambition is developed.

It seems only fair that after a child has worked a year in a subject that he should carry with him to the next grade some foundation for the development of the work to be done in that grade. In most subjects he does. However, there are many doubts as to whether or not he picks up and carries with him much that is valuable from the standpoint of power to express as he goes, for instance, from the first to the second grade. If the teacher allows the child to use paints freely and without teaching, he is apt to go to his next teacher with a very heavy load of bad habits. If this teacher does not know what to do the child goes on strengthening his old habits and collecting a few new ones. If the teacher has certain standards to which she feels she must bring her children, there is little time in which to do this after the previously acquired bad habits have been eradicated.

The teacher of the first grade or any grade beginning water color work, who starts and keeps her children in the right way of using water color is a true benefactress to all those teachers to whom her children may be assigned in years to come. She is laying a foundation for the growth of happiness for the child as he does the work of other grades, and she is keeping unwarranted burdens and cares from descending upon the shoulders of those teachers who follow her.

## CHAPTER II.

### EQUIPMENT—ITS SELECTION AND CARE.

#### EQUIPMENT.

Color box  
Brush  
Water pan

Small piece of cloth  
Piece of table oil cloth  
Paper

IN primary grades most good is derived by working with the three primary colors—red, yellow and blue. Semi-moist cakes are to be preferred rather than the dry cakes, as they remain softer and more workable, giving off color quite freely. They also give a better depth of color with less effort on the part of the child. At this time of the school life of the child, we should avoid giving him materials which demand too much thought and attention on the mechanical side, as he is unable to handle many points at one time.

When selecting a box it is advisable to choose one made up of half-pans. Two half-pans of any one color are better than a full pan of the same color because children may be taught to use one of the pans when pure color is needed and the other when a mixture is to be used. In this way we avoid much dirty, muddy color. Some commercial firms offer boxes containing eight half-pans or four full pans. This set of colors usually consists of the three primary colors and black. For most purposes black is unnecessary and sometimes dangerous in the hands of teachers who are unfamiliar with the theory of color and may well be omitted in the lower grades. Yellow is used more than anything else, so the box should contain more of that color. A very serviceable set of colors may be made up of three half-pans of yellow, three half-pans of blue and two half-pans of red. If gray or black is considered necessary, one pan of blue may be omitted and one of gray or black substituted. When the pans of any color are emptied they may be replaced without buying a complete box. Most retail dealers who handle colors will supply them in single pans when desired.

For general purposes a No. 7 brush is perhaps the most desirable. This size will do nearly everything which young children should be expected to do. A handle large in diameter is a distinct advantage in the hands of young children. It is easier for little

hands to grasp and hold this kind and it will be helpful in developing control.

A great variety of water pans is offered by school supply houses. One of the most serviceable has a granite finish which prevents rust. Pans which do not stack are to be avoided as they are very hard to care for when not in use. If each child supplies his own pan it makes little difference whether those brought in stack or not, as in all probability they will be kept in the children's desks. Many times, when it is impossible to secure regular water pans, small dishes and bottles may be brought from home by the children. Empty paste bottles, cold cream jars, etc., may be used. Sometimes in five and ten-cent stores, little glass dishes three for five cents may be procured. Of course, there is danger of breaking these dishes and they are somewhat harder to take care of than regular water pans.

A paint cloth is an absolute necessity and each child should be provided with one. These may be brought from home by the children or may be furnished as other supplies are. Cheese cloth, or muslin, serves the purpose very well.

It is possible for the water used in this work to do much damage to the desk, especially where the wet paper method is used. The varnish is affected by the moisture. This is apt to cause some complaint on the part of school authorities. This possible damage may be minimized through the use of table oil cloth laid on the desks while the children are using color. The cost of this is very slight and the saving of school property is considerable. A piece of oilcloth 12" by 18" will serve most purposes; however, if possible, it should be large enough to cover most of the desk to be used.

The market is flooded with very good inexpensive papers adaptable to water color painting. Always choose an unglazed paper with one side having a rough texture. Common manila paper such as is sold for drawing purposes will answer very well for this work. Avoid those papers which are very thin and flimsy as they do not have body enough to stand the use of water. White paper affects the color much less than manila paper and is better to use in advanced classes when making a technical study of pigments. Our aim in primary grades is far from this and we should use the paper which gives us most effective results.

One will be amply recompensed for any time spent in carefully considering and choosing equipment. No good work can be done

without good tools and materials. Most supply houses are only too glad to send samples for inspection and much worry and strain may be avoided by inspecting before adoption, instead of after.

#### CARE OF EQUIPMENT.

There is no school work in which order and system are more desirable and essential than in caring for the equipment used in water color painting. Careful planning on the part of the teacher with regard to this matter will make one's work more effective and increase the pleasure in teaching the subject. The planning is practically all that the teacher need do as the actual work may be, and should be, left to the children. It is worth while at the beginning of the year, to explain carefully to the children just how materials are to be passed, collected and cared for when not in use. Keeping to this system will do much for the work in general. The excitement which accompanies disorder preceding a lesson is apt to produce restlessness and inattention, which continues throughout the lesson, preventing results of value.

Each child may be expected to care for his own equipment, especially if he buys all articles used, or if school articles are assigned to him for his use throughout the year. If the equipment is kept in the desk, much confusion and noise may be avoided if it is placed as far back in the desk as possible. When this is done the children are not so apt to pull the different articles out and drop them on the floor when taking books from the desks. Some teachers prefer to collect the paint boxes after each lesson, especially in the first grade. If this is done each box should be plainly labeled. Stickers such as are used in drug stores are very good for this purpose. Monitors may collect them and when collected heavy rubber bands may be slipped over those belonging to each row. This makes collection and distribution somewhat easier.

From the first children should be taught that a clean color box is a necessity. They should be required to clean the colors at the close of each lesson. If in mixing, color foreign to any cake remains on it, it should be washed off as carefully as possible. If this is not done each time it will soon be found that the cakes will not yield clear color. A few minutes taken to inspect the boxes will be time well spent. The children may hold up the boxes so that all may be seen at once or a few minutes may be spent in marching, each child carrying his paint box and passing before the teacher for inspection.



When paints are new and fresh they yield very readily to the brush as it is passed over the surface of the cakes, but after they have been exposed to the air several times they become somewhat hardened and then it is more difficult to get enough color in the brush as easily as is desirable. Children should be shown how to moisten the paints and make them easier to work with at the beginning of the lesson. The brush should be well filled with water, held in a vertical position above the color to be moistened, and

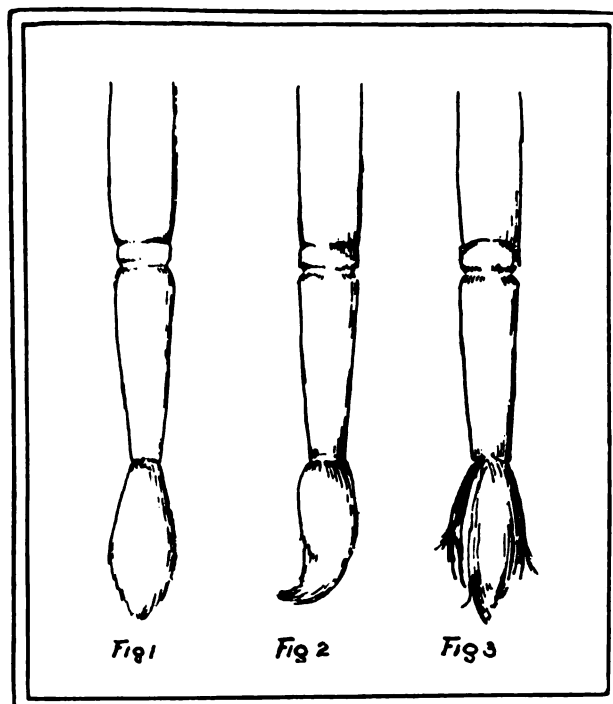


PLATE 1.

Fig. 1 shows a brush in good condition.  
Fig. 2 shows the result of cramping the brush.  
Fig. 3 shows a brush that has been abused.

the water squeezed out with the fingers. This process should be repeated on every color to be used during the lesson. Instead of squeezing out the water with the fingers, the well filled brush may be placed on the side of the pan holding the color and rolled until the water leaves the brush and flows on to the paint.

The brush, a vital factor in producing good results, should have the best of care. No good work can be done with a poor brush, and a good brush soon becomes a poor one unless it receives proper attention. A well cared-for brush should look like Fig. 1, Plate 1. At the close of a lesson it should be thoroughly cleaned and shaped by stroking it with the fingers or paint cloth, and placed in the box

so that the point of the hairs will not be pressed against the end of the box. Fig. 2, Plate 1, illustrates what happens to the brush when this is done. Children seem to find much amusement in abusing brushes and one of the favorite amusements is pressing the hairs down on the desk, separating them from the center so as to form a wheel shape. This is very bad and results in something similar to Fig. 3, Plate 1. One can readily see how detrimental this is and how it is sure to affect results. A clean and well shaped brush is an urgent necessity and this is retained only through proper care. Inculcate in the little people as early, and as deeply as possible, this idea and you will be increasing the efficiency of your class considerably.

The passing and collecting of water pans is perhaps the biggest burden attached to the care of equipment and much confusion and disorder arises, unless there is system in the way in which these things are done. Many teachers arrange to have the painting lesson just before or after an intermission so that either the passing or collecting may be done during that intermission. This saves much valuable time for actual painting. One systematic first-grade teacher arranges to have the pans ready for use before school begins and leaves them on a table at the back of the room until ready to use them. Then just before the painting lesson a few minutes are taken for physical exercise. At the close of the exercise the children march around the room and as they pass the table each one takes up a pan and passes back to his seat. The children spill scarcely any water as they march because the pans are only about one-third filled. This is sufficient water for working purposes. Another teacher who has her lesson following a recess period, directs her children to go to the table where the filled pans are and take them to their desks as they pass. Still another teacher has provided herself with trays—one for each row of seats—from the five and ten-cent stores. The water pans are placed on these and passed out by monitors, taking only a minute or two. There are many other good ways of getting the pans to children. Any way which is quick and orderly is a good way.

Some vessel with a spout should be provided for filling pans. Ten cents will buy a small tea-pot and will save much irritation caused by spilled water.

If the paint cloth is not too large it may be folded neatly and placed in the paint box under the brush. If too large for this it may be folded and placed in the desk.

The oil cloths, to be used on the desks, should be left flat when not in use. When folded, creases are formed. These remain in the cloth and prevent the paper from lying perfectly flat after it has been wet. These creases, too, cause the preparation used on the cloth to crack and its period of usefulness is cut short. If the water pan is placed at the middle of the front of the desk as shown in diagram, Plate II, much spilling of the water may be avoided. When placed here it is not in reach of the arm of the child in front who turns around to see his neighbor's work. The paint box may be placed as shown in the same diagram. The cover of the box is turned away from the worker in order to prevent any temptation to mix colors in the depressions put in the cover for that purpose. When the time comes for that kind of work the box may be turned around so that these depressions are within easy reach.

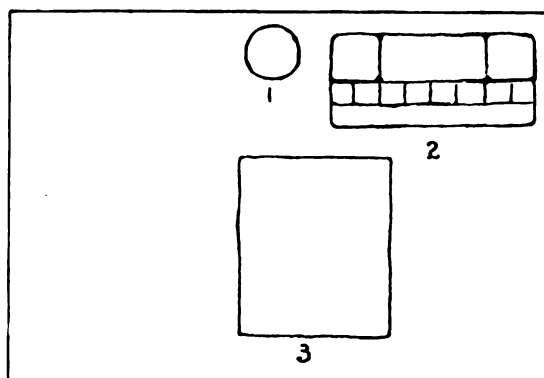


PLATE II.

Fig. 1 Water Pan    Fig. 2 Paint Box.    Fig. 3 Paper.

It may seem that much time and space has been taken up telling about the mechanical side of water color work. However, it seems very necessary that this part of the work be well taken care of. All teachers know that haphazard preparation for any lesson means that it takes some time to get children into the spirit of the work which they intend setting before them. Much good is done for the actual painting by the careful preparation and distribution of materials to be used. There is no place in all our school work where that old adage "a place for everything and everything in its place" means so much. This painstaking, orderly preparation on the part of the teacher will mean, through imitation, more orderly habits of work on the part of the children, and good habits of work are greatly to be desired.

### CHAPTER III.

#### THE FIRST PAINTING LESSON.

THE field of color is a very large one, and as it relates to water color painting, is, in most cases, a very new one to children beginning school. It is quite possible to throw these young people into such work in a way that will leave them floundering about, unable to get their bearings and totally overcome by the magnitude of the problem set before them. On the other hand, we may introduce the subject by degrees, adding a little each day to what has previously been taught, leading our class of beginners on and on, until we have built up little by little an understanding and appreciation valuable in educational development. Along with this understanding and appreciation we have opportunity for helping the children to acquire some small amount of skill. Progress in this line of work is a matter of slow growth and we must be satisfied to begin at the bottom, leading our children carefully and wisely through the series of necessary steps.

Keeping in mind the view which the preceding paragraph sets forth it seems advisable, when first introducing water colors, to work from objects which call for the use of only one of the primary colors—red and yellow being the most easily adaptable. Autumn months furnish much material suitable for the application of these colors. If, in some cases, the objects used are not identically the same in color as that in which we first paint them, we need not feel that we are not holding to the truth in expressing Nature. Beyond doubt, our colors are as close to the natural hue as the judgment and ability of the child can produce. To the child an apple, almost red, is a “red apple,” and if he paints it as such, he expresses himself according to his own judgment. This theory holds good through much of the beginning work. The aim is to keep the problem well within the ability, mental and physical, of the children to whom it is presented, and as the “doing” becomes a little easier, they are left free to see more and carry what is seen into execution.

Nothing will do more toward the development of good water color work in the lower grades than demonstration by the teacher. “Showing the way of doing things” will help a great deal. There is no reason for the timidity which many primary teachers possess

when it comes to painting before their classes, because those who cannot paint well enough to demonstrate before inexperienced children are indeed very scarce. To be sure, the teacher should know the correct way of handling color before she attempts to show children how to do it. A little time, a little energy and the proper viewpoint will make it possible for any teacher to do this part of the work advantageously.

In many schools a certain amount of work in representation is done through freehand cutting before color is taken up. This may serve to make children familiar with the shapes of fruits and vegetables which later on are to be done in color. Children nearly always get better shape and size in cutting when the pieces of paper from which they are cutting suggest the size of the object to be represented. A paper nearly square, approximately  $4\frac{1}{2}$ " x  $5\frac{1}{2}$ ", will help the child in producing the proper size and shape of an apple, while a paper narrower and longer, 3" x 8", will do the same for his representation of the carrot. This is also true of painting and the teacher can do much for results by providing paper of the proper size. Through this process, the children may, to a certain extent, be led away from following their inclination to make small drawings and paintings. Representing any object on a paper suitable in size is bringing a suggestion in composition before the children. Plate III shows paper cuttings illustrating the preceding points. Plate IV illustrates the same points in water color painting.

For our first lessons we might choose such a simple model as the apple. This fruit is quite simple in shape and coloring and is familiar to all children. Choose a specimen which is wholly or nearly red and remove the stem, because this brings in a mixture of colors beyond the ability of those people just beginning the work.

It is characteristic of young children to totally disregard observation once they begin to draw or paint. For this reason all expected observing should be done as a class and developed largely through conversational lessons. Talking to the children after painting is begun and having them stop work to look at the model is to be discouraged for more than one good reason. If the medium used is water color, it must be handled quickly and besides that the little people will feel that getting their color on paper is much more important than anything which we may have to suggest. Do whatever talking, directing, and demonstrating seems necessary

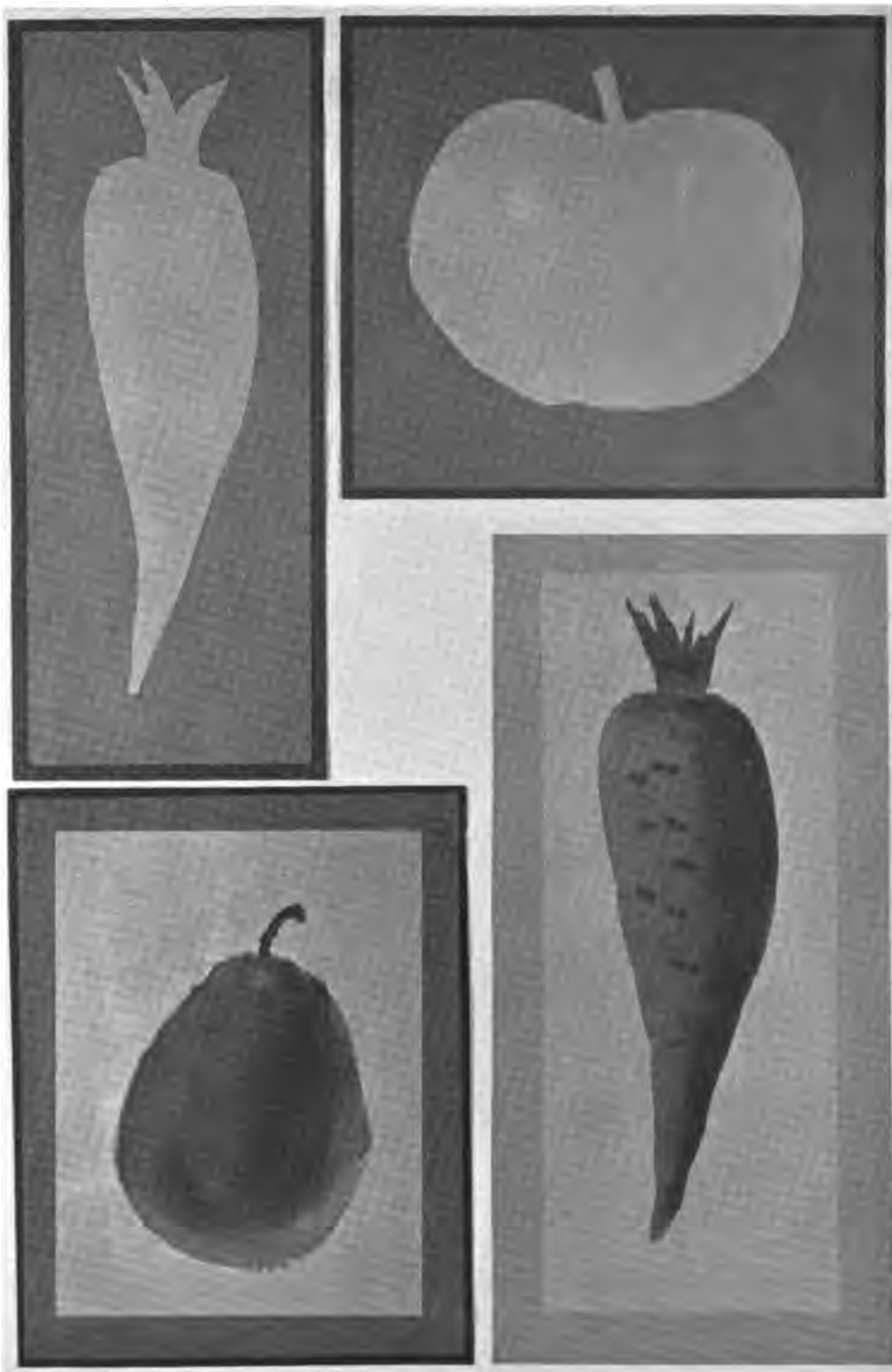


PLATE III—Top Row—Size of paper suited to size of object represented in paper cutting.  
PLATE IV—Bottom Row—Size of paper suited to size of object.

before the children take up their brushes and when once they have started to paint, let them go on working out their own salvation to the greatest extent possible. Of course, the foregoing statements are not made with the intention of discouraging words of commendation given throughout the lesson. Such words are needed and will carry many a disheartened youngster over shaky places.

Let the children decide which color to be found in the box will give the nearest to the color of the apple. Call attention to the shape of the sides, the base and top. Show the model chosen to the children in such a way as will prevent them from seeing the depressions to be found in the upper and lower parts.

The elimination of things which your striving children can not do, will do much toward simplifying the model, bringing it into the sphere of the capabilities of your class and will prevent vain efforts, trying to accomplish the impossible. Keep this in mind always and do what you can to make the problem to be presented one suited to the powers of the people with whom you are working.

When the small amount of observing that beginners will give to an object is over with, demonstrate, illustrating the different steps necessary in the development. This demonstration should be given at the front of the room and far enough to the side so that every child in the room may see what is being done. If the blackboards are made of slate a little paste at the top of the paper to be used will hold it in place on the board. Never use paste on boards made of other materials, because when the paper is taken off it will take some of the composition with it. A drawing board may be placed on the chalk ledge, and the paper fastened to this. A heavy mounting card may be used in the same way or it may be suspended from the moulding at the top of the blackboard. The resourceful teacher will think of many other ways of doing this. It is only essential that both of her hands be free to handle her equipment and that every child may see what she does.

In following one method of value the shape of the apple may first be put on the paper with clear water. While doing this show the children how to hold the brush—much as you hold your pen or pencil, with the fingers far enough up on the handle to keep them off of the tin binding the hair and wood together. Holding the brush this way will permit greater freedom in its handling. Show how to fill the brush with water by putting it gently in the water pan. Prevent, as much as possible, the habit of pushing

the brush against the bottom of the pan—one which young children easily develop. Swing the brush, well filled with water from center of top of the apple shape, down around the side and over to the center of the base, completing this much with one stroke. Fill the brush with water again and complete the other half of the outline in the same way. See Fig. 1, Plate V. As you make these strokes with your brush call the attention of the children to the amount of work which the brush did at one time. Much good comes

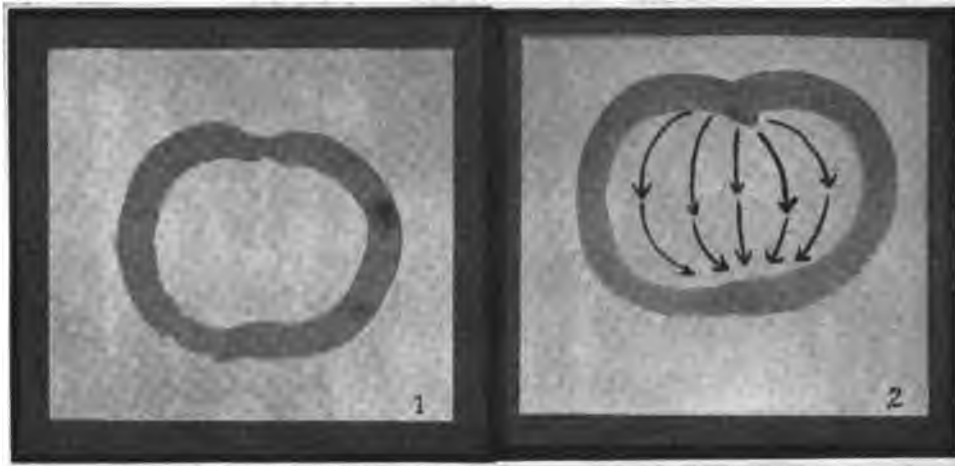


PLATE V.

Fig. 1—Shows wide curving lines which determine the shape of the apple.

Fig. 2—The arrows show the directions the strokes should take when filling the center.

through encouraging the correct use of the brush and one should always preach that it should be made to do as much work as possible every time it is put on paper. Never use two strokes when one will do. More will be said about brush handling later.

When the sides of the apple are finished the center may be put in with strokes following in direction those which form the sides, working from the top down, as the arrows in Fig. 2, Plate V, suggest. It may seem quite unnecessary to watch the strokes so carefully when only water is used, but no opportunity to develop brush handling should be neglected.

When this step is finished show the children how to charge the brush with water and take up the paint by passing the brush over the surface of the cake of red—see Plate VI. Then using strokes, such as were used in doing the shape in water, paint in the color.

After your demonstration, allow the class to paint, using as much of your method as they have been able to grasp. How many will use the suggested method, and how much of it will little first-grade people grasp? The question is hard to answer—much de-



depends on you and the children. But if, after your first struggle, you find that only a few have shown that they have grasped the directions and carried them out, do not despair. The second struggle will carry your method to a few more, and a third to still others, and perseverance will bring its reward. Habit forming is part of the first-grade teacher's work and habits are fixed through this repetition. Do what you can to have the repetition of the right kind so that the habits may be right. Plate VII shows the kind of work which may be expected from the first-grade children.

Now, the painting is finished and the papers must be put aside to dry so that the desks may be cleared and used for other activities. Perhaps the window ledge in your room is wide. Have the

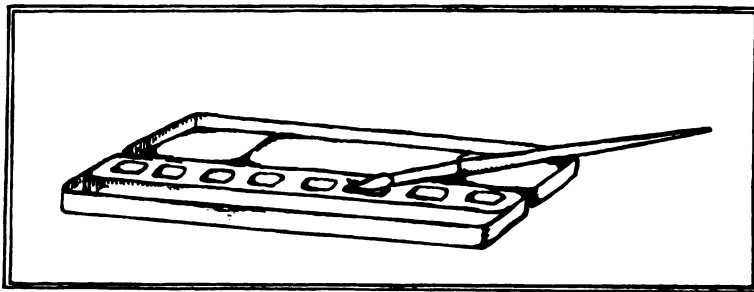
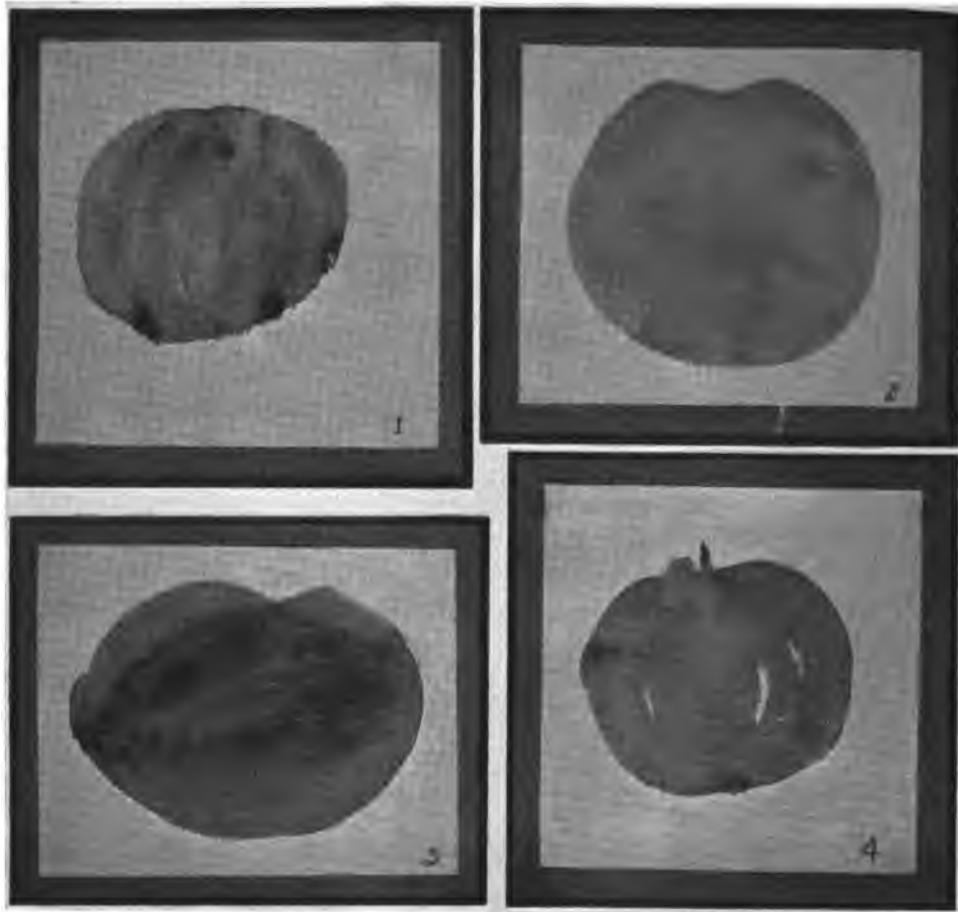


Plate VI—The brush should be moved across the cake of color from right to left.

children take their papers and march around the room, leaving them on the window ledge as they pass. If the papers are not so wet that the color will run when they are placed erect, the children may stand them up on the chalk ledge. Your little people will like this exhibition of the results of their efforts, because it gives an opportunity for every one to see what the class has done. A few minutes spent in commenting on the work, drawing the attention of the class to the better ones, and in an encouraging way telling how some of the poorer ones may be remedied, is time well spent and will go toward helping the work of the lesson to follow.

Your responsibility and the children's in this lesson cannot be cast off until the brushes are well cleaned, shaped and put away safely in their places in the boxes. After such a lesson as this, the chances are that there will be little need of cleaning colors, but if paint has been dropped accidentally on any part of the box, it should be removed. We cannot begin too early to instil the habit of keeping a clean color box.

It may seem that much time and space have been taken to tell how to paint an apple. There is so much in the telling which applies to painting in general that, without doubt, neither the time nor space has been wasted. These first steps or processes are important ones and should be carried along and strengthened as the children work with other fruits, vegetables and flowers. If



**PLATE VII.**

Examples representative of the work of first-grade children.

you are a teacher whose duty it is to introduce young children for the first time to color, omit reading some other chapter if you will, but read this one more times than one if necessary, because much of your success depends on just such points as are given here.

When children have acquired the habit of working with well filled brushes, and plenty of water, it is unnecessary to use the method suggested in previous paragraphs. Instead show the children that with brushes well filled with water and color, the same

strokes may be used in painting the shape directly on the dry paper. When using this method very rapid work should be encouraged. If the first two strokes which determine the shape of the fruit are allowed to dry, the color put on the succeeding strokes will not flow as it should and hard lines will be the result; and these are quite objectionable. See Plate VIII. The method suggested here is apt to bring better and deeper color than the first

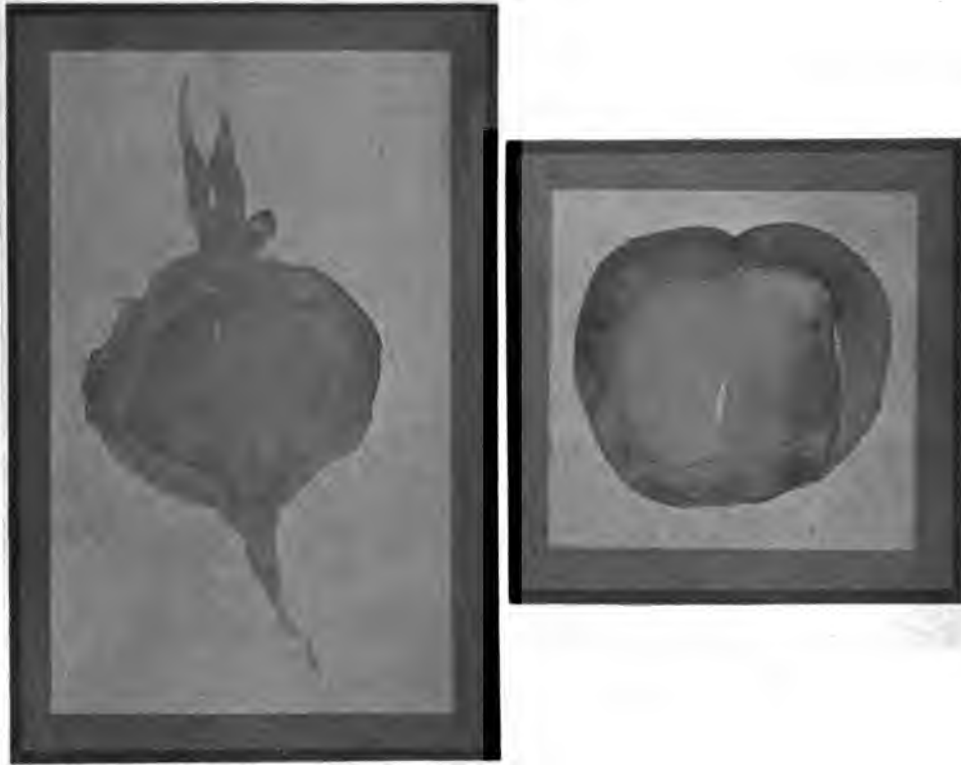


PLATE VIII.

method, but children need to have greater skill in brush handling and some small amount of knowledge of the properties of the medium which they are attempting to handle, before taking it up.

Other fruits and vegetables—pears, tomatoes, red peppers, beets, etc., may be painted in the ways suggested for painting the apple. In every case have the children observe closely the general contour of whatever is to be painted and show this in as few strokes as possible. Indicating the general outline with strokes of the dry brush will help fix the shape in mind before the children begin to paint. The ability to catch differences in growth and

show them with a few strokes should be developed to the fullest extent possible, and when once developed will be a source of much pleasant satisfaction to children and teachers. Plates IX and X show the reproduced work of children of the first grade.

Upon viewing the reproductions accompanying this discussion

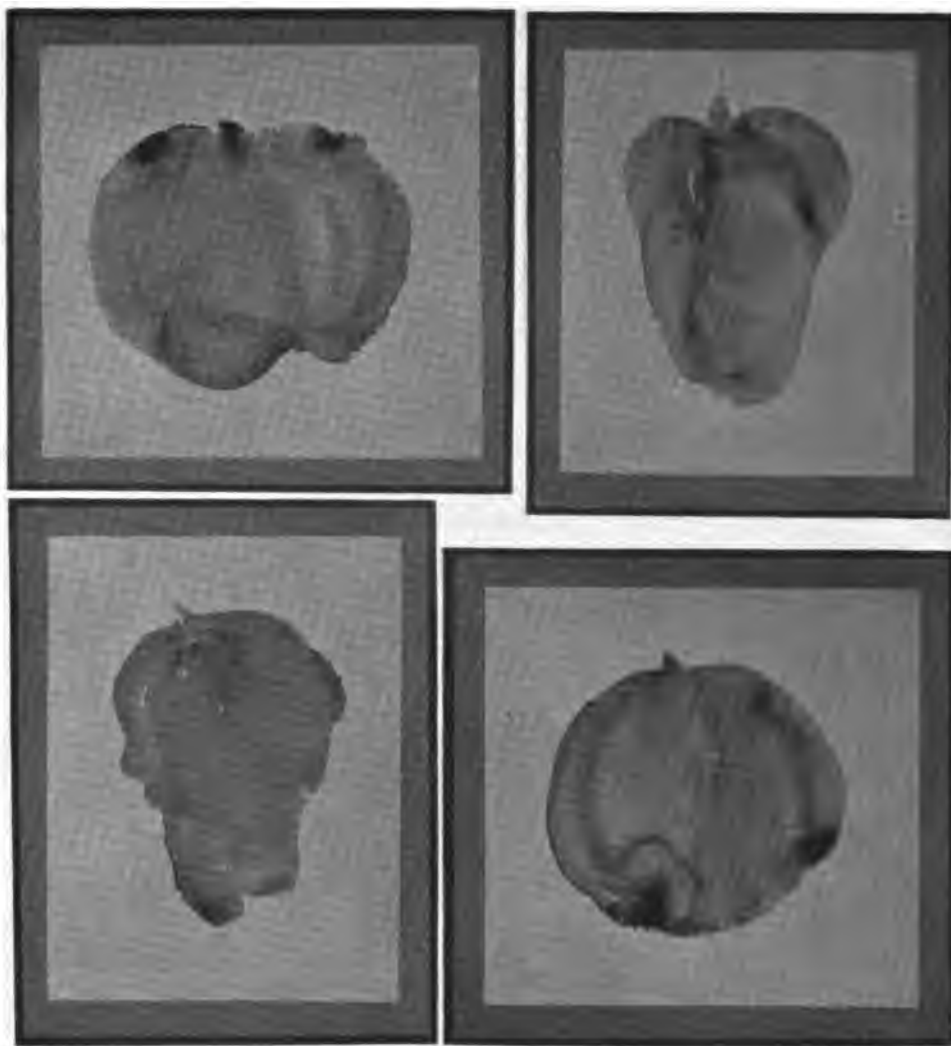


PLATE IX.

perhaps there will be some who will feel that the paintings from which they were taken would have been much more attractive if a bit of branch, a few leaves or something to give variety in color had been added. Such a feeling is indeed well founded and opportunity for adding such touches as those suggested should come, and quite early in the development. The "vocabulary" in painting must be built up slowly here just as it is in language and the mas-

tery of this "vocabulary" is necessarily a very slow development. The bit of branch, the leaves and the other additional attractions will come and the children should be prepared as far as possible for their coming. The experience gained in handling color and the brush through exercises suggested here will help give the children this necessary preparation. If you would have success avoid loading young minds and hands with too many points to be gained in one lesson. Go slowly and the development of skill on the part of your little people will make up for any lack of speed.



PLATE X.

Continued effort on the teacher's part to instil correct habits of work will do much toward preventing children's acquiring wrong habits. This is a big task for you, primary teacher, because many, many times the inherent enthusiasm and childish ambition will seem to outweigh your efforts. But in the end the long and careful developing and watching will be rewarded.

## CHAPTER IV.

### MIXING COLORS.

THERE are some excellent teachers of primary grades who believe that children should be left practically to themselves in working out the theory of mixing colors. The advocates of this method contend that the child's educational development calls for this free experimentation on his part. This "finding out" method is apt to be a very slow process and productive of bad habits in application of color. Other teachers feel that mixing should be taught on a somewhat mathematical basis. There is danger of a lack of life in work of this kind and when such is the case children lose interest. In addition to the classes of teachers mentioned, there are those who believe that the children should be led into the processes of mixing colors in a way which will leave definite elementary theories with them and at the same time draw them into a greater love for color and into possibilities of a more intelligent application of it as a means of expression. This method should supply the necessary experiments in a way which will retain the interest of the little people.

There are various phases of art work which will provide ways of carrying into effect the method just previously suggested. Landscape may be used as a basis for the underlying experiments or the children may be launched into work in fruits and vegetables which are to be found in abundance during the autumn months. At this time the exercises suggested are based on the fruits and vegetables and the processes used in development will be explained and illustrated.

Perhaps the easiest method of mixing is directly on the moist paper. The paper may be made moist in the shape of the model to be painted, as suggested in a previous chapter, and colors mixed on this surface or one color may be worked into another while the first is still moist.

Children are always delighted when some way of making an object look more realistic is found. This realism may be produced partly through more realistic color and partly through modeling effected through color placing, suggesting light and dark in a very elementary way. Color, more real, and shape, more real, will

appease the children's hunger for realism in what they do and will help keep up interest, carrying them a little farther on into the subject. Even in the first grade we may do a few things in justifiable ways which will increase the value of the work and its results.

Dictation and demonstration are as instrumental in development here as in any other line of work. To overdo these phases



PLATE XI.

of teaching processes is, indeed, very bad, but their wise use is very desirable if we see that children are grasping and retaining the different processes through which we are carrying them.

The exercises previously outlined bring forth flat shapes only, obtained through the use of one primary color. We may come a little closer to the color of some of our models by going over such flat shapes as these while they are still moist with another color. Plate XI shows a beet done in this way. The beet was first painted in blue and then this shape was gone over with a wash of red. In

such a painting as this the blue first used must necessarily be weak as the predominating color in the beet is red. Little can be told of the combinations of colors through these illustrations because of the process of reproduction. However, it is evident that the colors were put together while that which was first used was very moist, permitting a proper blending.

It is indeed very important that we prevent children from going over and over their color. "Scrubbing" is the word which expresses what they are very much inclined to do. This "scrubbing" process comes very often if we allow too much time for actual painting. Again and again teachers complain about the shortness of the time assigned for drawing periods by some superintendents. In some cases the complaints are justified, but scarcely ever when it comes to water-color painting in the first few grades. Too much time may bring habits that are not conducive to good results in the handling of the medium. Close watching on the part of the teacher and requiring children to stop when it seems that they can no longer work to good effect will help to prevent much scrubbing. A little watchfulness in the first stages will help greatly in making later work light.

The painting of the carrot was made by first painting in a wash of yellow and into this a wash of red. The tomato was painted in the same way. An attempt was made to control the amount of red used in each case, in an effort to produce the orange color of the carrot and the scarlet of the tomato. An additional touch was given to the carrot and tomato by dropping blue into the yellow where green was required.

The process just described will help in the production of more accurate coloring, but does no more for the shape, unless something is done accidentally, than did the work first suggested. Another step in the process of mixing color on the paper will help in making the painted shape look more like the shape of the model.

Plate XII shows painted fruit and vegetable in which the contrasting light and dark in the color have helped to show modeling in a very elementary way. "Dropped" is the word which explains the process by which this darkened color was added after the shape was first painted in what seemed to be the predominating color. In this process the brush has very little to do except to carry the color from the box into the shape in which it is to be dropped. It may be used to a limited extent in guiding the color into the place where it is needed, but for the most part the moisture which is on





PLATE XII, FIG. 1—First attempt at modeling.

the paper will do most of the carrying. The feathery edge along the darker parts of these illustrations shows this flowing of color.

In producing these effects the shapes may be first painted in flat with one color as suggested in a previous chapter, or more accurate color may be obtained by using washes of two colors, one over the other. Into these shapes the darker colors may be dropped. A little directing and demonstrating will help the children to locate this darker color where it will be most effective.

In Fig. 1, Plate XII, the painting of the carrot, the shape was first painted in with yellow, then a wash of red was put into this,

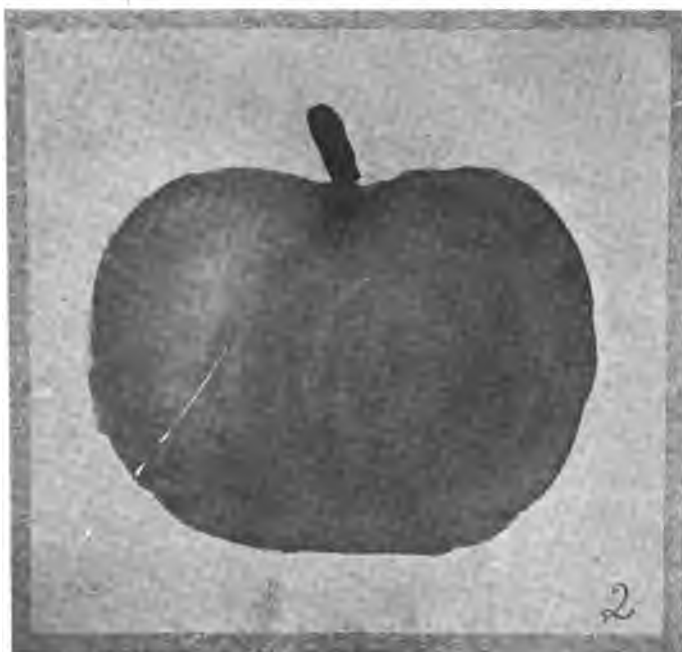


PLATE XII, FIG. 2.

and finally blue was put into leaf stems to make them green, and red was dropped into the orange of the carrot shape in the way which the illustration suggests. An attempt was made to have the children see that the part of the model away from the light was the darker. Some saw that this was the case, others could not, but all had some reason in mind for taking this last step. Fig. 2 shows an apple painted in a slightly different way. The shape was first painted in yellow, and red was dropped into the stem, along the top, down the side and across the lower part. In order to produce even more realism blue was dropped into this red. This process not only helped the shape but added much to the charm of the coloring.

The method of mixing colors, suggested in foregoing paragraphs, is by far the easiest way for children to begin. Much definite knowledge relative to color may be derived from these suggested experiments, through conversational lessons. Encourage the children to talk quite freely of the processes and the results obtained. This will help them to retain whatever facts are desirable. This method should also do much for development of skill in handling the brush and color. The action of the moist surface and color will carry with it the impression of what water-color work should be and when, later on, other methods are used, this knowledge will help fix a standard toward which the children may work.

If the method seems stereotyped and one productive of no development in originality, please remember that it is just a step in the sequence of experiments which will add to the child's power to express himself and surely this must be a benefit to him. It also enriches his experiences in color so that he is able, when the occasion demands, to show more capably, visible evidences of his originality.

## CHAPTER V.

### PLANT-LIFE PAINTING—INTRODUCING MIXING OF COLORS IN THE BRUSH.

IN no place is it more true that "a good beginning is half the battle" than it is in working out this phase of water-color painting. There is no place in all the work where it is possible to do more actually beneficial teaching than we may do here. Besides providing opportunity for the development of brush handling and color properties, work in plant-life demands that the children observe closely and they may be held to very definite expression of whatever model is put before them. There is a charm in this branch of the work that is stimulating, keeping the interest of the children at high-tide, and when the interest is great, teaching becomes easy, provided we have our subject well enough in mind to be able to present it in the proper way.

Our success here depends very much on how we begin and how we keep adding little by little to the beginning which we make. Much depends on our choice of specimen for the grade in which we are working. Nature will furnish us with models suited to any grade if we are able to choose wisely. We may find those simple in form and color for the beginner and others more complicated in form and color, and perhaps more interesting to a more mature mind, for advanced students. The model to be chosen should meet several definite requirements—first of all it should be interesting and attractive, it should correspond to the ability of the children to whom it is to be presented, and lastly it should be one which will permit teaching. This last requirement will be made more clear through future statements and illustrations.

Teaching of flower shapes, leaf shapes, and the general characteristics of plant life may be made strong through demonstration. The brush will do much toward bringing good results if children know how to use it and there is no better way of getting them to use it properly than through demonstrating. Much will be said in this chapter about brush handling in the hope that what is said will be of help to those teachers who do not feel prepared to paint before their classes.

The care of the brush, when not in use, was discussed in a pre-

vious article. At no other time will the necessity of having a well shaped and well cared-for brush be more evident than in the painting of leaves, flowers and stems. The lack of shape and care will be just as evident in the results. It is impossible for the child to express himself in any form unless he has the proper means of

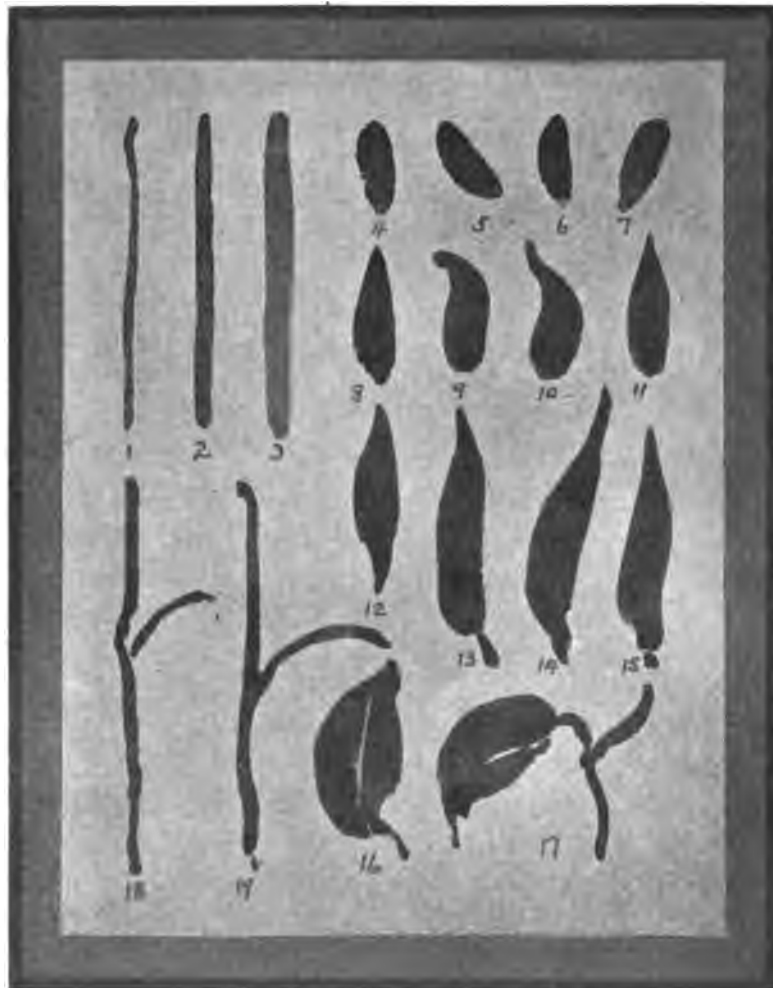


PLATE XIII.

expression. The brush is most instrumental here in doing the work and if you would expect good results see to it that it is kept in a good working condition.

Plate XIII shows brush strokes made with a brush very full of color and water. Nos. 1, 2 and 3 were made with the brush held perpendicularly, the varying widths being produced by changing the pressure on the brush. Heavier pressure will cause the

brush to flatten and the wider stroke is the result. Nos. 4, 5, 6 and 7 were made by laying the filled brush down flat on the paper and the color spot took on the shape of the brush. No. 8 was made by beginning at the top with the point of the brush and bringing it down flatter and flatter until the desired width was obtained. This width was continued to produce the length of stroke wanted. Nos. 9, 10 and 11 show such strokes as No. 8 illustrates suggesting leaf shapes. No. 12 shows the same stroke as that just described, excepting at the lower end the brush was lifted gradually and the stroke ended in a point, as it began. Nos. 13, 14 and 15 show simple leaf shapes made with one brush stroke. The stems were added with just a touch of the brush. Nos. 16 and 17 show leaves made with two strokes, one for each side. Notice the broken line of the color of the paper at the center. This kind of line is of value in suggesting the mid-rib. Nos. 18 and 19 illustrate painting of plant stems and the joining of one part to another. Notice that the horizontal stem is swung in in such a way as to suggest that if it were continued it would fall into the line of direction of the perpendicular part. Such a swing as this is obtained only through the free use of the brush. Develop this use as much as you can.

Plate XIV shows the work of a first-grade child in the free handling of the brush and color to obtain leaf shapes. The papers were first folded into oblongs to help in the arrangement of the shapes. Through plant-life painting we have opportunity for introducing another method of mixing color. There will be times when the first method suggested will be found of value in this work but for the greater part mixing in the brush should be practiced.

When using this method of mixing in the brush it is very essential that the cakes of paint be moist enough to give off color quite freely. An earlier reference was made as to the way of keeping the cakes moist. Through previous illustration and explanation directions for taking up color in the brush were given. When mixing for green the yellow should be taken up as directed, and following this blue should be taken up in the brush in the same way. When beginning this method it might be well in the first few lessons to direct the number of times that the brush is to be passed over the cakes of color. This will help somewhat in obtaining the proper mixture.

When the brush is applied to the paper to paint a leaf shape, traces of yellow and blue will be found intermingling with the

green formed by the mixture of the two colors in the brush. This is not to be found fault with, but rather commended. This effect is very desirable as it helps in suggesting modelling of the leaf shape, adds much variety to color, and will lend much life and charm to whatever is painted.

When selecting specimens for the first work we should choose those suggesting execution which is within the capabilities of be-

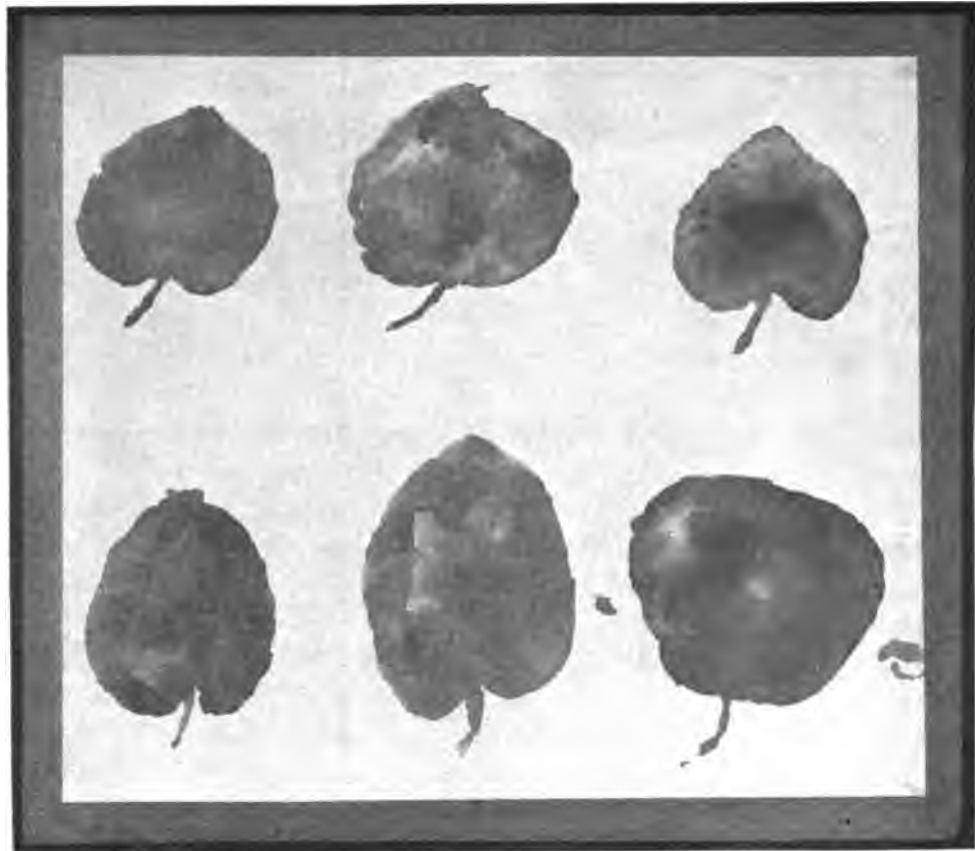


PLATE XIV.  
Brush work in leaf shape development.

ginners. The Brown-eyed Susan is a plant presenting opportunity for the development of good, simple brush handling in the leaves and petals. Perhaps the view which is easiest to show at first is the full face, with its brown center and radiating petals. Before painting this view talk with the children about the order in arrangement and try to get them to realize that they are painting only one view of the flower. Do whatever you can here to help hold the children to the expression of facts.

Fig. 1, Plate XV shows a full face view of the flower suggested. One can readily see that the petals were obtained by laying the brush on the paper and flattening it. The impression left gave what seemed to the child a desirable shape for the petals. The stem was made with one stroke of the brush, held perpendicularly. In the leaf shape observe that the end of the stroke is pointed and at the center it increases in width. Fig. 2 shows the side view of



PLATE XV.

the same flower. Notice the real charm which the first-grade youngster who painted the illustration put into it through the skillful use of the brush. Notice what the varying pressure on the brush did for the leaf shapes.

The teacher may do much good developing by having children observe the shapes of leaves and petals and showing through demonstration how to form them with the brush. Children may do some experimenting on a separate piece of paper before painting





PLATE XVII.

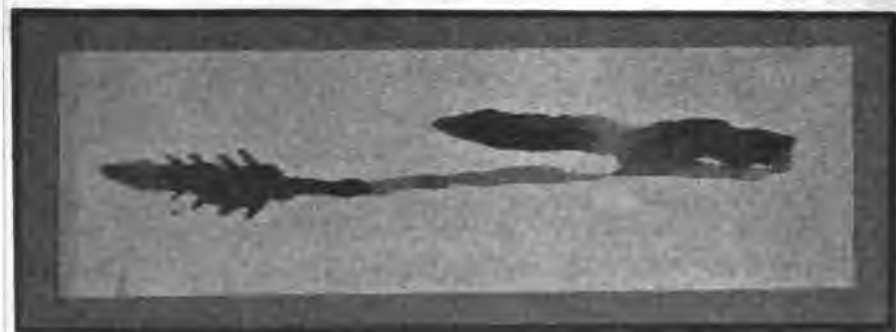
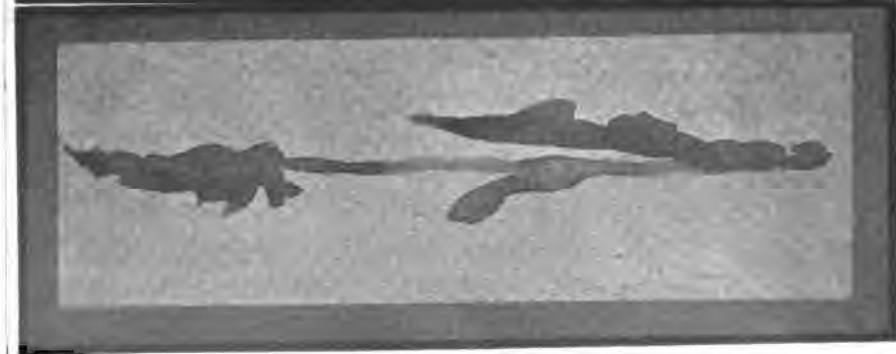


PLATE XVI.



the flower study. Observation to obtain facts concerning plant characteristics and imitation in developing technique will go a long way toward bringing satisfactory results in this line of work.

The illustrations in Plate XV show only very simple growth. Great care should be exercised in choosing models that are simple. The elimination of all unnecessary parts which add to the intricacy of the model will do much toward the production of good results.

Grasses with their shaggy heads and long slender stems and leaves furnish pleasing models for painting and excellent problems for practice in brush handling. Plate XVI shows examples of the work of first-grade children. The shaggy effect of the heads was obtained by drawing out little threads of color from the first brush stroke made while it was still moist. Plate XVII shows the work of third-grade children. Notice the little spots of the color of the paper left between the different parts of the plant. These are very helpful in retaining the shapes of the different parts and also add very greatly to the attractiveness and life of the study.

The salvia with its scarlet blossom and fresh green leaves is an inspiring specimen to work from. Very simple brush strokes may be used to advantage in telling the character of the plant, especially the blossom. Notice in Fig. 1, Plate XVIII, the way the brush was used to represent the florets. Notice also the difference in direction of the florets obtained by placing the brush in different position.

The question, "Where shall we begin to paint such a flower as the salvia—with the blossom or with the stem and leaves?" is very often asked by teachers who are not experienced in flower painting. There is no iron-clad rule by which this question may be answered. Some teachers maintain that the blossom is the most important part of the study and should be located first. There is considerable in this view of the matter when viewed from the standpoint of composition.

Young children find much pleasure in making the plant grow on paper much as it seems to have grown from the ground. When this plan is followed, the young painters seem to feel the necessity of looking at the model in their effort to make the plant grow as it should.

Fig. 2, Plate XVIII, shows salvia done in the way just now suggested. A specimen just about large enough to be painted actual size was chosen for the model. The children were asked to

tell which part grew first—which leaves were large—why they were large—why some of the leaves at the top were smaller than others, etc. The same suggestions concerning the florets were developed. In this way the children were induced to see and understand the law of growth in the specimen.

When the children were ready to paint they were asked to show with their brushes on paper how far the stem grew before it sent out leaves. There was a difference in the directions in which the



PLATE XVIII.

opposite leaves grew and the children were asked to show this difference. Then they were asked to show how far the stem grew before it sent out the younger leaves. They were asked to show with their brushes that these leaves were younger than those first painted.

Among the autumn plants which furnish good material for development in painting are to be found the wild sunflower, the flowering bean with its purple pods, the wild aster, rose hips and leaves, and sprigs of sumac.

After this work in mixing colors in the brush and leaf and stem formation have been developed more interesting work may be done with fruits and vegetables. Bits of the stems and leaves may be left attached to the fruits. In arranging such models care should be taken to see that the leaves do not fall down over the fruit. If they are forced back so that they are seen apart from the fruit, the representation will be made much easier and the results will be better.

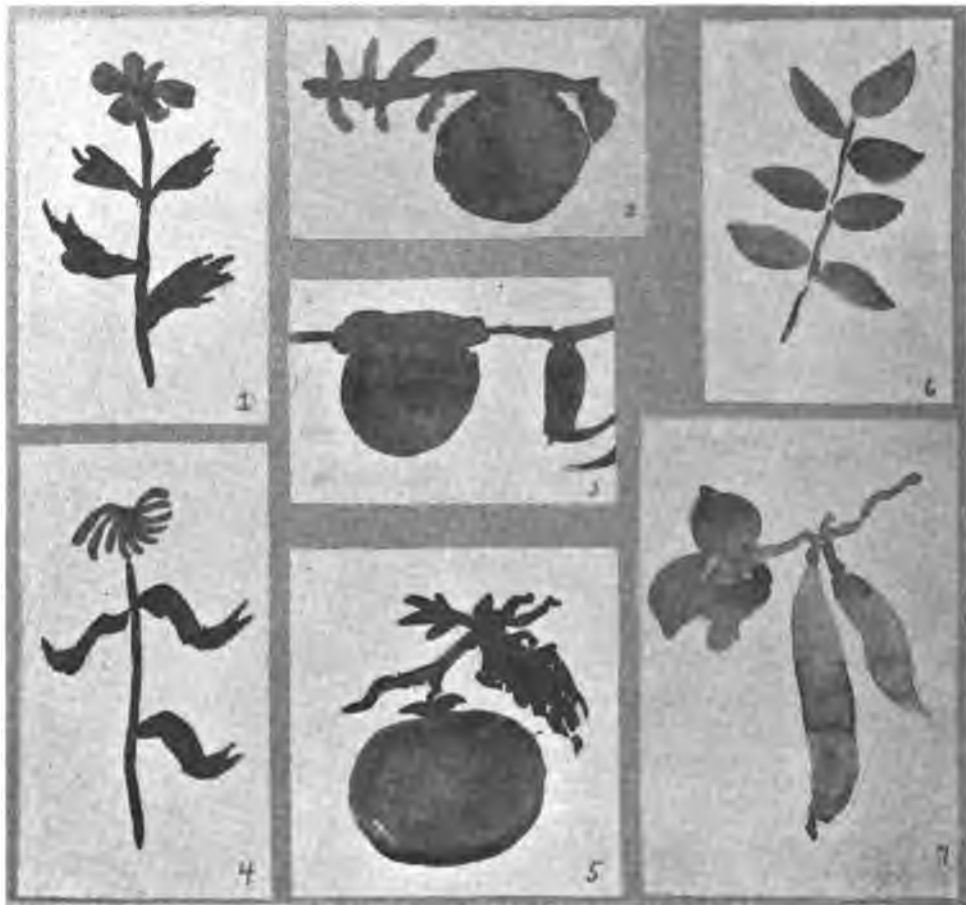


PLATE XIX.

The little spots of the color of the paper separating the different parts of the model are very effective here in helping to keep the color spots where they should stay.

Figs. 1, 2, 3, 4, Plate XIX, show samples of work done by first-grade children. Figs. 5, 6 and 7 show work produced in second and third grades.

The teacher who has an appreciation for simple, quickly executed water color work possesses a distinct advantage. This type of work only will bring desirable results.

The examples of water color handling reproduced on the opposite page suggest work easily adaptable to elementary schools. Upon examination it is not difficult to find the method of execution. Notice the traces of the brush shape in petals and leaves. This factor did much for drawing of the specimens. Observe that it was the handling of the brush that brought out the texture of the blossom in the painting of the clover.

The result of mixing color in the brush is evident in the painting of the tulip. This method of mixing color is particularly effective in plant life painting. Notice the brilliancy of color. This is the result of unworked pigment. It is plainly evident that in most cases the various shapes were made with easy flowing strokes of the brush.

Life and growth was suggested in some of the painting by dropping in darker color where accents seemed desirable.







## CHAPTER VI.

### LANDSCAPE.

THERE are two great elements in pictures—the story involved, and the way in which this story is told. This statement applies to the work of children as it does to the work of mature artists. In many lines of drawing in elementary schools the story side of the picture is easily kept very simple and well within the limits of the technique of the children who are asked to tell the story. A bit of plant life—a flower, a specimen of fruit, may be made very simple before it is put before children to work from. When we do our planning, in the work under consideration at the present time, we have a much more difficult problem on our hands. Nature, with her fields and hills variegated in form and color, her skies, light and feathery, and her trees with their outstretched branches and massive trunks, presents to primary children a very big problem, indeed, for interpretation. The magnitude of this problem suggests, in a very forceful manner, that much careful and systematic planning is needed, if we are going to get the most out of the work about to be taken up.

There is no place in all our drawing work, perhaps, where we need to give children methods and tricks of interpretation as we do when landscape is introduced. Neither is there any line of work which presents so many fine opportunities for working in color and developing the ability of the child to handle water colors as a medium of expression. Water color is by far the best medium to use in landscape work. This medium, upon a moist paper, and a skillfully handled brush, will do much toward producing results, pleasing to children, and seemingly worth while in the estimation of the teacher.

As in other lines of work, there are certain phases of landscape work which cannot be done in certain grades. Much care should be exercised in planning in order to avoid placing too great a task before young children. Poor results will be discouraging to them and careless methods of work will leave nothing but bad habits. There are enough points which may be taught even in the first grade to make their teaching worth while. A few more may be added in the second grade and so on up through the school life of



the child, adding little by little as we do in other subjects, giving some idea of landscape, some ability to do landscape, and, let us hope, a good deal of love for the work.

There are many who feel that unless the child is left free to express what he sees in landscape, the first great value is lost. To those who have had occasion to see young children work in landscape, it is very evident that a sort of conventional form is used by each individual child and, in most cases, if the child is left to himself, the landscape remains this one conventional kind—a sky, a piece of land, a tree—nearly always put together in the same way. This fact goes to prove that unless the child is led into landscape he never gets very far in the work.

In theory, we would send children out into the open to observe and then come back to paint or draw. The “open” is immense in size and “make-up” and these children who are sent to observe are overcome by this magnitude. It is somewhat like throwing second-grade children into Shakespeare. They are bewildered and know not what to put into pictures, nor how to put in what they might choose as suitable.

Showing and dictating, to a certain extent in this line of work, are to be encouraged among primary teachers. It gives children experience and ability to render, which may be of value in work of the future. If they are following dictation and gathering power to express themselves, they are undergoing a mental development of value. Browning says:

We're made so that we love  
First when we see them painted,  
Things we have passed  
Perhaps a hundred times nor cared to see,

and so the child is introduced to facts and fancies which perhaps he never would have seen for himself and thereby his life is made richer and more complete in happiness. By no means, is this discussion advocating a disregard of the observance of nature—quite the contrary. Nature is so intricate in her “make-up” that we have to learn to know her by studying one small part at a time—her skies this time—her fields and hills and their color another time—the way her trees stretch their branches across the sky another time, and so on until we have brought nature as found in landscape, and the children into more intimate acquaintance. A child loves to succeed and any skill which we may help him develop

will mean much to his success. Do not hesitate to do anything which will make your little people more capable in seeing and executing.

In the hope that suggestions for developing this subject with young children may be made as clear as possible, they will be taken up step by step and assigned to the grade in which it seems possible to carry them out.



Top Row—Figs. 1 and 2.

PLATE XX.

Bottom Row—Figs. 3 and 4.

### GRADE I.

Most landscape work should be done on moist paper. This condition of the paper will do much toward producing soft color and good edges in land spaces and tree spaces. Chapter X, relative to flat washes, will be of value in showing how to paint in good

skies. The same careful method of applying color, suggested in that chapter should be used as much as possible.

As a beginning exercise a flat wash of blue may be put on a piece of paper  $4\frac{1}{2}$ " x 6" in size. Yellow may be put into part of this blue to produce the land space or grass. The yellow should be worked into the blue with good simple brush strokes, while the blue is still moist. Children may pick up many points of composition as they go along if teachers will take the trouble to point them out when the opportunity to do so presents itself. When putting in color for the land space we may suggest the unequal division of the picture space by having more or less land than sky. Figs. 1 and 4, Plate XX, illustrate this step.

An exercise somewhat similar to the one just described may be introduced next. Have the children begin at the top of the paper to put on a flat wash of blue, using a good deal of color at the beginning. With very wet brushes have them bring down a little of this color toward the lower edge of the sky space. It will not be necessary to take any color from the box if enough is used at the top of this space. This process will leave the lower part of the sky very much lighter in value and give a feeling of distance. Yellow and blue may be taken up in the brush at the same time and applied to the paper to give the color of the land. The streaking of yellow and blue which will result from this should not be found fault with as this effect will add to the attractiveness and realism of the picture. Figs. 2 and 3, Plate XX, show results of this process.

In another lesson the sky may be painted in as suggested in the preceding paragraph. The land may be painted in with yellow and then with blue or vice versa. Very often this method may be found instrumental in obtaining a desirable depth of color. It is understood, of course, that one wash is to be painted into another while the first is still quite moist.

The first landscapes, no doubt, should be those which show land bounded by a somewhat straight or level horizon line, such as are shown in Plate XX. A little variety may be brought about by suggesting the painting of hills, sloping in from the right or the left of the picture. When two hills are used, one sloping from the right and one from the left, they should come together away from the middle of the picture. Give children the experience of doing this work with hills and it will add something to their power to

compose landscape. Figs. 1 and 2, Plate XXI, show work of first-grade children to illustrate what is given in this paragraph.

Rendering of distant trees and foliage of various kinds is not too difficult for first-grade children to handle. It is somewhat more difficult than the work previously suggested, but if we are willing to spend the time and energy necessary to do some developing and demonstrating, we will have pleasing and worthwhile results. The composition, too, is much improved by the introduction of an irregular mass of foliage across the horizon line.

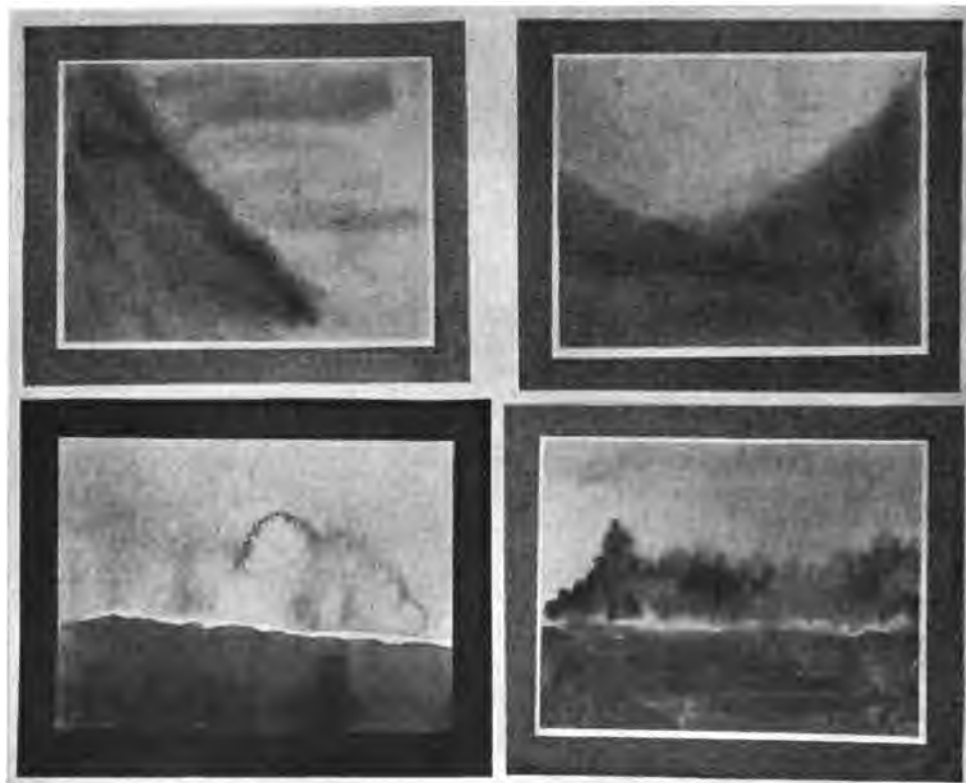
This part of landscape development needs slightly different treatment than did the first few steps. The smooth side of the paper should be wet very thoroughly and then turned down on the desks, leaving the rough side up. The part of the side to be used for the sky should be moistened, leaving the land space untouched and dry, excepting for the water put on the under side of the paper. A sky should now be painted in as suggested in previous exercises. When this is finished, the picture is ready for the addition of distant foliage.

There are various ways of rendering this foliage and, of course, any way that is simple enough for young children to handle and will bring results, is a good way. Since this foliage is supposed to be in the far distance it is very necessary that the edges of the tree tops be soft and rather indistinct. This effect can be obtained only while the sky space is quite moist and the color for the trees should be painted in against the lower portion of the sky while the paper is in this condition. The shape of the brush and its simple, systematic handling will do much for the color and the shapes of the distant trees.

Yellow and blue, or the three primary colors, may be taken up on the brush at one time. Then the brush should be laid flat against the lower part of the sky at the left-hand side of the paper, so that it will leave a brush mark perpendicular to the land space. Such a spot of color laid on the wet surface will spread out slightly, suggesting something of the shape and character of trees in the distance. This process may be repeated across the paper or part way across as desired, by taking up more color in the brush, as the first supply becomes exhausted. Variety may be obtained by varying the height of the trees or bushes. This may be done by occasionally placing the brush higher up in the sky space. Occa-

sionally darker color may be added to the lower part of the mass, thereby adding a little touch of realism.

When this mass is added to the picture, it is necessary to exercise great care to prevent the color used here and the color of the land from running together, thereby destroying the characteristics of both. Much of this may be avoided by the use of a narrow line between the two masses. When first-grade children first



Top Row—Figs. 1 and 2.

PLATE XXI.

Bottom Row—Figs. 3 and 4.

begin to use this line it is left very wide and conspicuous, but a little encouragement and wise direction will bring them to the place where they will produce such effects as shown in Figs. 3 and 4, Plate XXI. This plate shows reproductions of the work of first-grade children. Figure 3 shows a line that is too wide.

Very young children, with little experience in water color handling, cannot paint good trees into a landscape. They are unable to control the color while the paper is moist, and if they put them in after the paper has dried they seem pasted on and, in water color technique, this is wrong. There are enough points,

valuable and interesting, to be developed, without attempting to develop those beyond the ability of the people with whom we are working.

Some people may feel that such a method of procedure takes away the possibilities of doing illustrative work involving trees. Other mediums—charcoal, crayons, paper cutting and tearing—make it possible to use trees whenever it seems desirable. In these



PLATE XXII.

mediums children may do trees in landscape in the proper way or as nearly as it is possible for young children to do.

Trees may and should be painted by beginners as a preparation for landscape work to come. They may be painted in over wet spaces as in Plate XXII. This method is apt to produce very solid foliage. This defect may be avoided to some extent when the shapes are painted with well-filled brushes on dry paper. Open spaces through which the sky might be seen should be left, breaking up the edges of the tree shapes. Some of these may be

left in the body of the foliage. Children like to think of these as "sky windows." These are very helpful in expressing the character of trees.

There is a tendency, among inexperienced teachers, toward the use of black paint in tree trunks and branches. This is not a desirable tendency for various reasons, chief among which is the fact that tree trunks and branches are not black. Red and blue, with a slight touch of yellow taken up in the brush at one time produces pleasing color, and as near nature's color as is desirable. Black is scarcely ever as valuable as we think it is and its use should be discouraged. Never use it to make distant foliage.

## CHAPTER VII.

### LANDSCAPE—GRADE II.

AFTER children have gone through the development outlined for the first grade, they should have at hand a certain amount of skill and experience upon which to base the work of the second grade. In summing up the work of the first grade we find the following: Children have been taught to paint in flat and graded sky washes; they have been taught how to produce level land and hill effects and how to paint in distant foliage. They have also had an opportunity of learning the value of the narrow line left between the distant foliage and land spaces.

If children entering the second grade have not had the above development, the teacher who is to have charge of them will do well if she finds out what they have had, and makes the most possible of their previous experiences. Nothing will do more for the welfare of any subject than a feeling of responsibility on the part of children toward that subject, and it is the business of the teacher to find out what has been taught in grades previous to hers and hold them to these things. Of course, we all know that from year to year children forget much and should be led back to forgotten points through review. In a review of the work of the first grade, methods of handling the brush and color should be watched with care. An improvement in the handling of both of these should be expected and demanded.

The power to control color should be pretty well developed in children who have had a year's experience with the medium. If such is the case children of the second grade are quite ready to begin painting in trees. The placing of the tree—and it seems wise to use only one tree when introducing this point—should be discussed and illustrated by the teacher, before the children are ready to paint. The breaking up of the edges of the foliage, as suggested in the work of the first grade, should be illustrated. When painting in the foliage of the tree, place it high in the sky space in order to prevent the mass of color used here from coming into contact with any other mass, such as distant foliage or land. This will help greatly in the retention of shape in all masses of color and in the tree trunks. Also, it will be found very much



easier to put in a few important branches against a sky space than in the foliage of trees.

The foundation landscape into which trees may be painted, is the same as was developed in the work for the first grade. After this foundation, sky, land, etc., has been painted in, the form of the tree should be wiped out with the dry brush. See Figs. 1 and 2, Plate XXIII, for illustration. In doing this work the brush



Top Row—Figs. 1 and 2.

PLATE XXIII.

Bottom Row—Figs. 3 and 4.

must be cleaned frequently in water and dried with a cloth. When drying with the cloth, care should be taken to use it so as to bring the brush back into good shape. Only a little paint and moisture should be taken from the painted surface at one time and great care should be taken to avoid rubbing so hard as to wear the paper. A few movements of the brush will produce results shown in Fig. 1, Plate XXIV. Just as soon as the brush gets into the condition illustrated, it is impossible to do any good work until the brush

has been cleaned and reshaped. Put a drawing such as Plate XXIV suggests on the board where children may see it and be reminded of the necessity of a well-shaped brush.

When the shapes of the trees are sufficiently wiped out, the color desired may be painted in. Show the children how to use the point of the brush in doing the trunks and branches. If the brush is brought down along the middle of the space for the trunk and not allowed to touch the edges, there will be less danger of color spreading.

Taking out the shape of the tree as suggested here gives two very definite helps. In the first place it gives children the oppor-

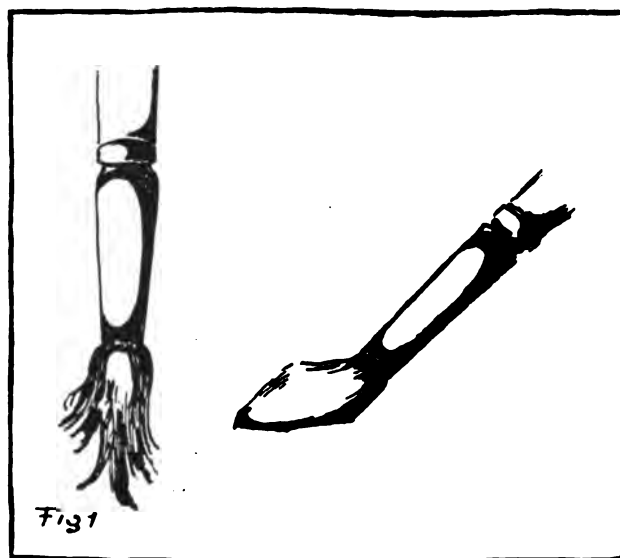


PLATE XXIV.

tunity of developing the shape of a tree in a way which they are able to control. In the second place the paper is dried out enough to prevent the color put into the trees from running all over the paper. This method also produces trees soft in outline, lacking in the "pasted on" effect which comes from painting trees over a dry landscape foundation. (See Fig. 3, Plate XXIII, for results of this method in the second grade.)

Several points furthering good composition may be brought into the work of this grade. The grouping of trees, after some practice, at one side or the other, using a different number of trees at each side. Placing of one hill back of another, and different variations of the sky line will also give definite help in landscape building. Much variety may be introduced into the land space

through the application of different colors. Stretches of field and meadow may be suggested by bringing colors across the paper in irregular ways.

Much work should be done in painting trees, not to be used in landscape. Work for the points suggested for the first grade, but expect more from these people who have had greater experience. Paint trees, as they appear in the different seasons. Children are very fond of the brilliant color to be found in autumn foliage and it suggests a spotting of color, which is somewhat easier of execution than at other times.

In this work of the second grade, especially the painting of trees into a moist landscape, do not expect too much from the first few lessons. Keep the end to be attained in your own mind and before the minds of your children, and results will come. Above all, have patience and determination.

### GRADE III.

If children about to enter the third grade have gone through the experiences suggested in the work for the first two grades, they should have at their command considerable skill in doing simple landscape. If such is the case we are ready to introduce a few more steps, a little bit harder of execution than those previously introduced. Children of this grade should be able to take directions more easily, think more comprehensively and carry into execution whatever is suggested, with greater skill than the children previously considered.

It is true of children the world over, that they are anxious for new experiences and new conquests. Put before them interesting, unexplored problems and there will be no standstill in the development of work. If we should fail to do this in our study of landscape, we would find that there would be little change in the children's idea of that subject.

Review as much as seems necessary to recall to the minds of the children the different processes learned in previous grades. Make an effort during this review to eradicate any bad habits of work which may have been retained. The longer these bad habits stay with the children the harder it will be to get rid of them. After a few review lessons children should be able to paint such a picture as is suggested for the second grade in a very few minutes. This rapid work should be encouraged at every opportunity, for only rapid work in water color is good work.

In advance we may begin to put more variety into the sky through cloud effects. In working for these effects wet the surface of the paper very thoroughly and drop the color on to this surface, touching the paper with the brush as little as possible. If the brush is simply laid on the paper the wet surface will draw the paint from the brush and float it around to resemble clouds. If the color needs further spreading lift up the edges of the paper until the color runs as much as seems desirable. Sometimes the paper may be taken up from the desk and tilted from side to side to obtain the proper flow of color. Avoid having the colors run too much as this will cause the sky to appear flat and muddy.

Such a process as the one just suggested may be employed in representing the fleecy clouds of summer, the stormy sky, or the effect of wind upon the clouds. Of course, it is necessary to vary the color in working for the different effects. Fig. 4, Plate XXIII, shows the result of this process.

It is not necessary to wait until children have reached the third grade to have them paint sunset skies. Children of the first two grades may paint them with satisfaction. However, third-grade children may be expected to observe more carefully and execute more skilfully than those of the preceding grades. The teacher, herself, should observe very closely and keep in mind color combinations to be found in sunset skies, so that she may have at hand sufficient well founded knowledge to apply. This phase of the work will prove quite fascinating and will give ample returns in attractive results.

The road, which most children seem to think belongs in every landscape, may be introduced to advantage at this time. It cannot be brought in, in any considerable way, however, without getting into perspective. Of course, the children whom we are just now considering are much too young to take up perspective in a technical way. This fact need not prevent them from putting roads into the landscapes. Through demonstration and dictating a scheme may be given which will help them materially in keeping the road flat on the ground—and this eliminates all need of work in perspective.

The picture space may be divided into three perpendicular spaces, approximately equal. At first this may be done mechanically, but after a few trials it may be measured off accurately enough with the eye. When this is possible it will not be neces-

sary to use lines dividing the spaces. See Fig. 1, Plate XXV. The farthest visible portion of the road is a point and may be located in C near the horizon line. Swing the right-hand side through C, the right-hand side of B and back into the lower left-hand corner of C. This scheme will bring about the desired result as illustrated in Fig. 2, Plate XXV. The road may be drawn from a point in any one of these divisions, but some of it should enter into each one of the three. This scheme is not only instrumental in producing proper drawing, but is also an aid in bringing better size

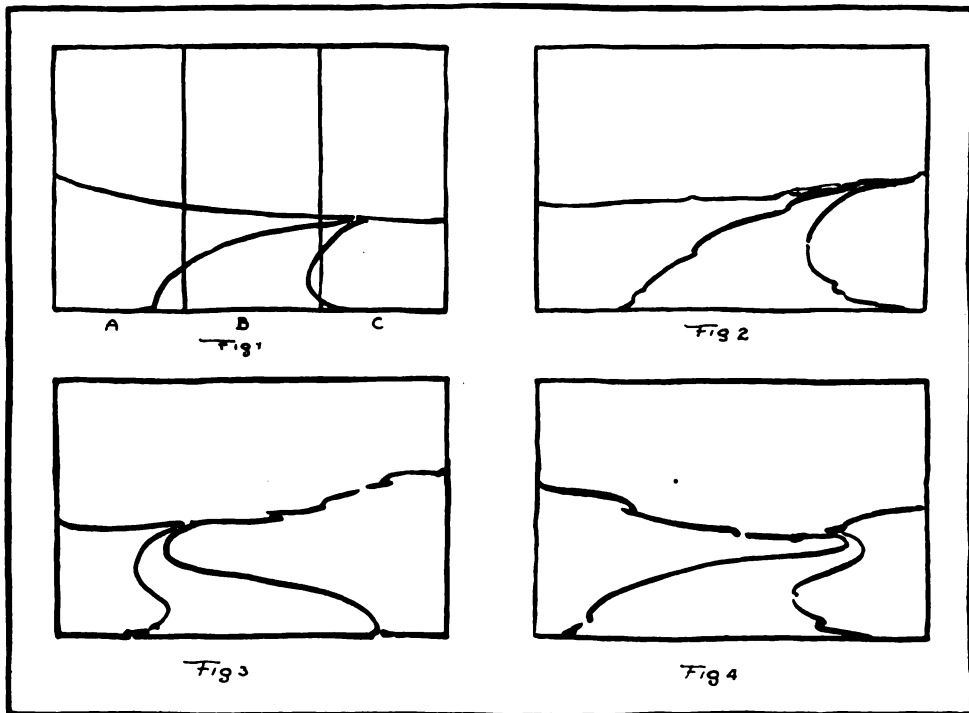


PLATE XXV.

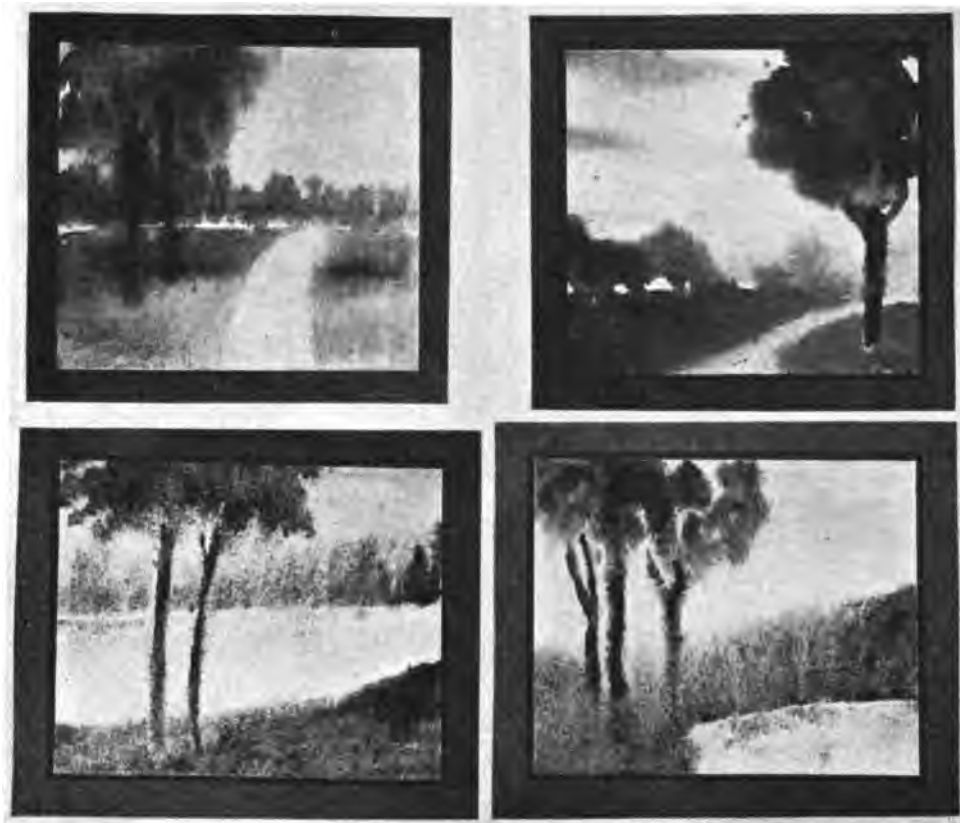
and better composition. Figs. 3 and 4 show variations in placing the road.

Much practice work in pencil, crayon, charcoal, or at the black-board should be done in order to perfect the drawing which this scheme suggests. This will help greatly in making the work in color easy.

If the road is to be put into a water color landscape the land space may be painted in, and the road wiped out with the dried brush, using the method suggested for wiping out tree spaces in the work for the second grade. Following another method the space for the road may be left uncolored when painting in the land

and the desired color painted in this space. Narrow lines between the color of the road and the color of the grass on each side will help in keeping them from running together so much as to be damaging. This line should be very inconspicuous, in fact, the effect will be better if it is not a continuous line. Figs. 1 and 2, Plate XXVI, show illustrations for the road development.

The drawing of the stream is similar to that of the road. In



Top Row—Figs. 1 and 2.

PLATE XXVI.

Bottom Row—Figs. 3 and 4.

color, a water space should be treated much as the sky is colored, because the water catches the reflection of the sky. The narrow, broken line separating the water from the land is very valuable. Do not neglect it. Figs. 3 and 4, Plate XXVI, illustrate the use of streams and other water spaces.

The development suggested in the preceding pages has been worked out with hundreds of children in the first three grades and has proven its worth. It has put third-grade children in a position to do very creditable landscape in water color, and has given

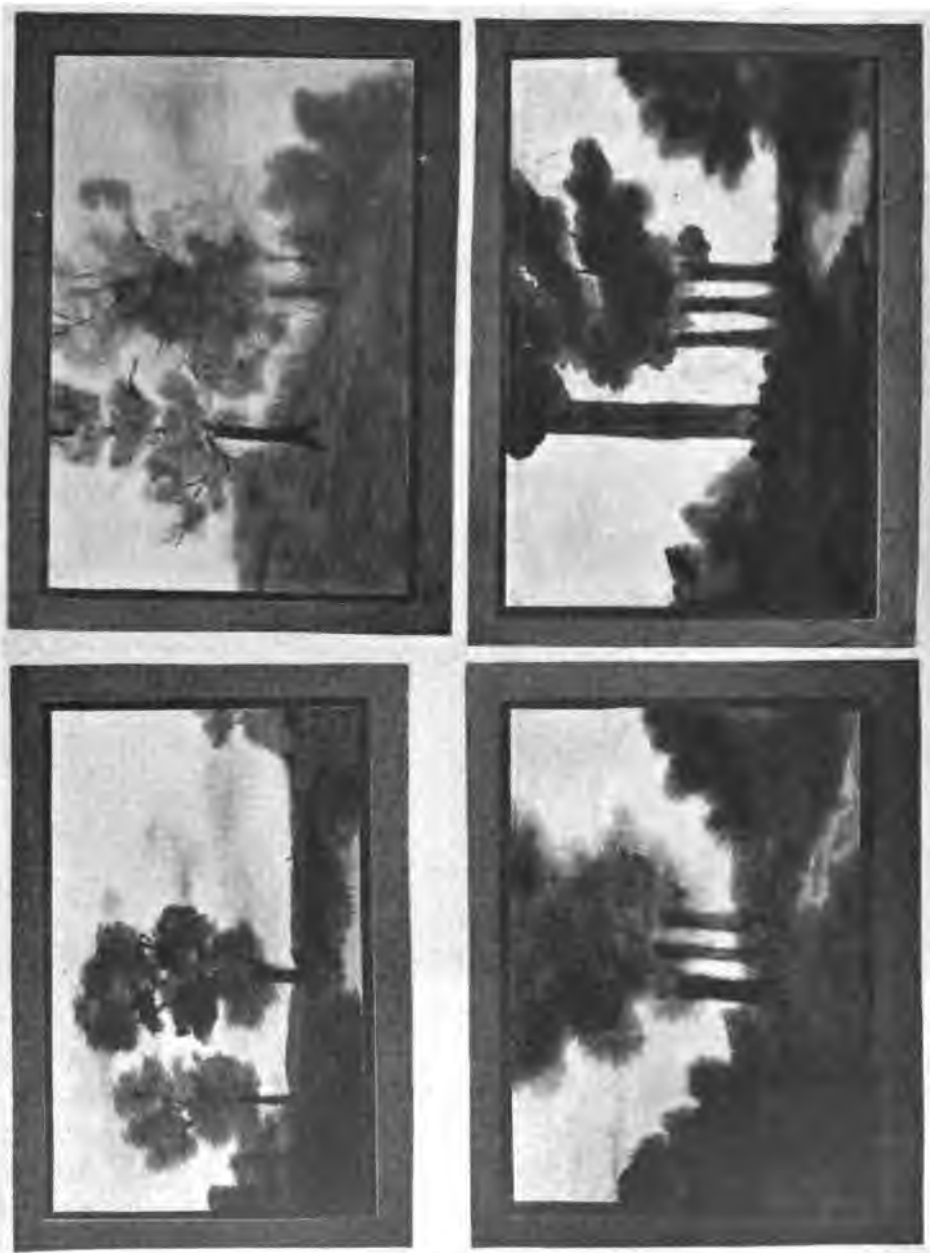


PLATE XXVII.

them an ability to handle this medium, which will be of value in future work.

It is very possible that local conditions will have considerable effect upon the work. Perhaps it will be found necessary to re-grade the different steps. That makes little difference so long as a definite development is kept in mind and adhered to. Perhaps, in some localities, water colors are not used until the third year is reached. If such is the case start these children at the place suggested for first-grade children.

Do not neglect the opportunity of allowing, nay, even requiring, the children to use the "vocabulary" acquired in expressing themselves and their own planning. This is the end to be attained in all development, and the application of the principles is the correct test of the value of the work.

Plate XXVII illustrates in color, translation done by sixth-grade children. Note the softness of color throughout. This plate is an indication of what our color teaching should lead to.

The method of landscape painting outlined in the preceding pages, if carefully pursued, should leave with the child an appreciation for simplicity in landscape composition and considerable skill in the mechanics of rendering landscape effects. In addition to this it should leave the habit of using water color with the proper amount of water. This last item is indeed very important and its development should receive very careful consideration.

When children have acquired the habit of using sufficient water, a method of handling very closely related to that used in plant life painting may be followed in rendering landscapes. In this method we use the brush charged with color and paint in the landscape directly on the paper. Most of the mixing of color is done in the brush; some of it may be done on the paper.

At first this method will prove quite difficult. Children will find it hard to keep the various shapes in their proper places. If the narrow line spoken of in previous paragraphs is used it will help greatly in keeping the various colors where they belong. Landscapes painted in this way will have a brilliancy of color not possible to obtain in working along the line described in the first part of this chapter.

It makes little difference whether we begin by painting in the trees or by painting in the sky and following with the trees. The illustrations show work done in both ways.





PLATE XXIX.



PLATE XXX.





Plate XXVIII shows the result of free painting in rendering autumn trees. Plate XXIX suggests starting with the sky. Plate XXX suggests starting with the tree.

The landscapes on the opposite page suggest the type of subject as well as the technic which children of the various grades may use.

Observe the color used to illustrate the different seasons. Note particularly the way a very light tint was washed on the landscape to represent snow in the winter landscape. The trees in



PLATE XXVIII.

this picture tell very plainly that the full brush was laid against the moist sky and the color drawn out by the water on the paper. This process produced the feathery edges.

Notice the very evident traces of the brush strokes in the representation of grass. It is quite plain that much of this darker color was brushed in after the first wash of color was put on. This action leaves rich and interesting coloring.

Some of the paintings show interestingly colored skies. The technic used in these is easily determined. Study the specimens analyzing the color effects.

Much skill in the handling of the brush may be developed by copying these models. It is wise to work for both color effects and technic at the same time.

## CHAPTER VIII.

### BIRD PAINTING.

CHILDREN love to represent those things which have life and power to move. They are willing to work very hard to catch and record the characteristics of movement. There is no better medium for the expression of action than the well filled brush. The nature of the tool insures simplicity and is instrumental in leaving traces of freedom in action which other mediums fail to produce, especially in the hands of young children.

The birds, of all live creatures, find their way into the hearts and minds of young children most easily. The song, the brilliant colors and the activities of these feathered individuals are the factors which bring them into favor. A few very pleasant and profitable weeks may be spent each spring in painting the birds at the time they are returning from the south.

It is quite impossible, of course, to bring the birds of the fields and forests into the room to use as live models. In most cases it is these kinds of birds which are found most interesting to children. Much valuable information as to shape, color and action may be gathered through observation of the birds, as they are found in the open, if there is opportunity for this kind of work. By asking suggestive questions as to the position of the bird when eating, drinking, singing, or moving about the children may be directed in their efforts in observation.

Further information concerning colors may be gathered from pictures printed in colors. Do not depend too much on these, however, because many times there is too much detail to be of any great help in application of color with young children. The scheme of color in any bird shape should be reduced to the least possible number of definite spots, eliminating the many intricate variations to be found in each individual spot. Do not neglect development of action because it is this phase of the work that will keep children interested.

Children are of a practical turn of mind. They admire that which does its work well. We may take advantage of these facts when working with birds and thereby induce our young people to put a great deal of accuracy into what is being done. Nine

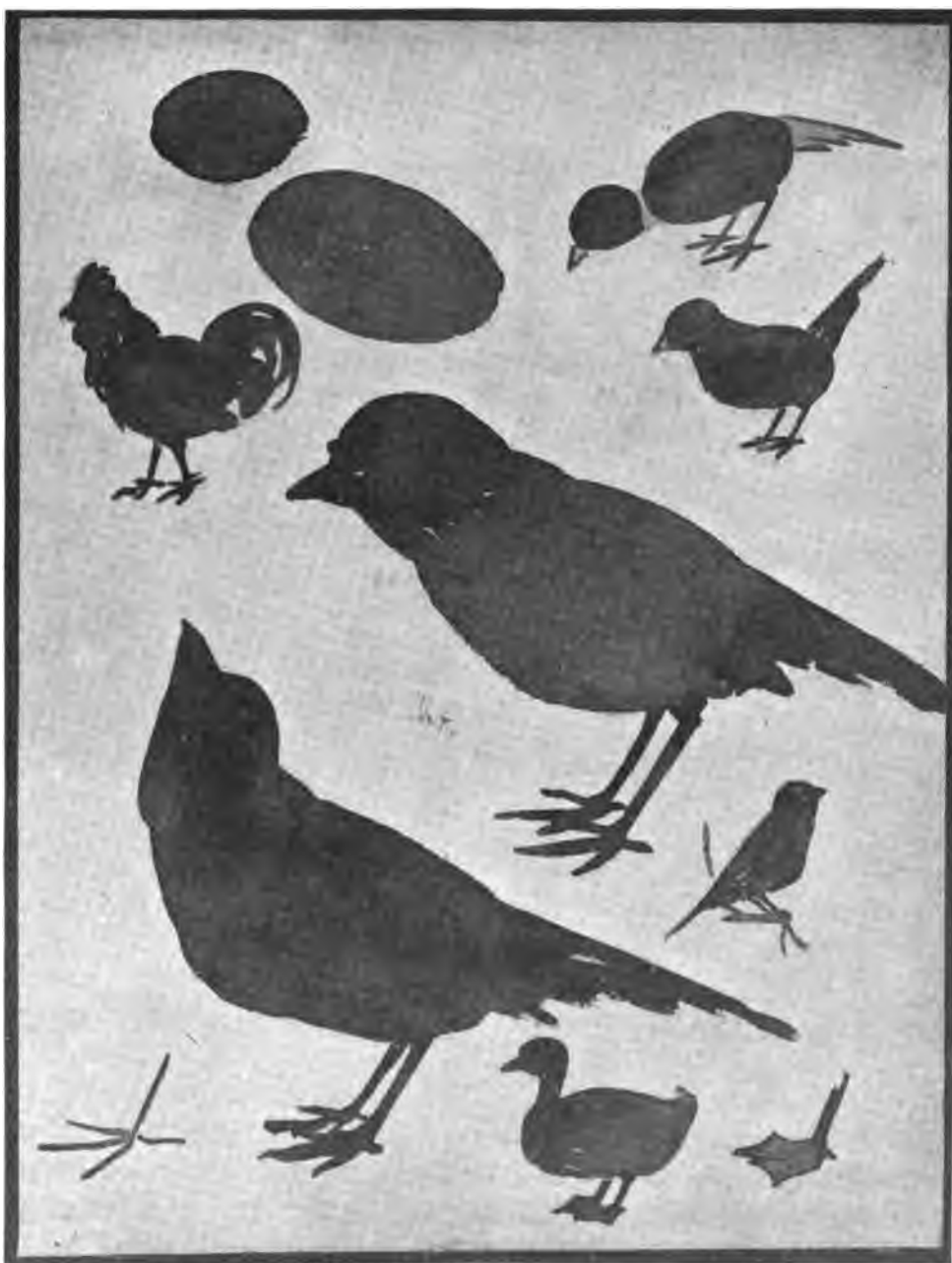
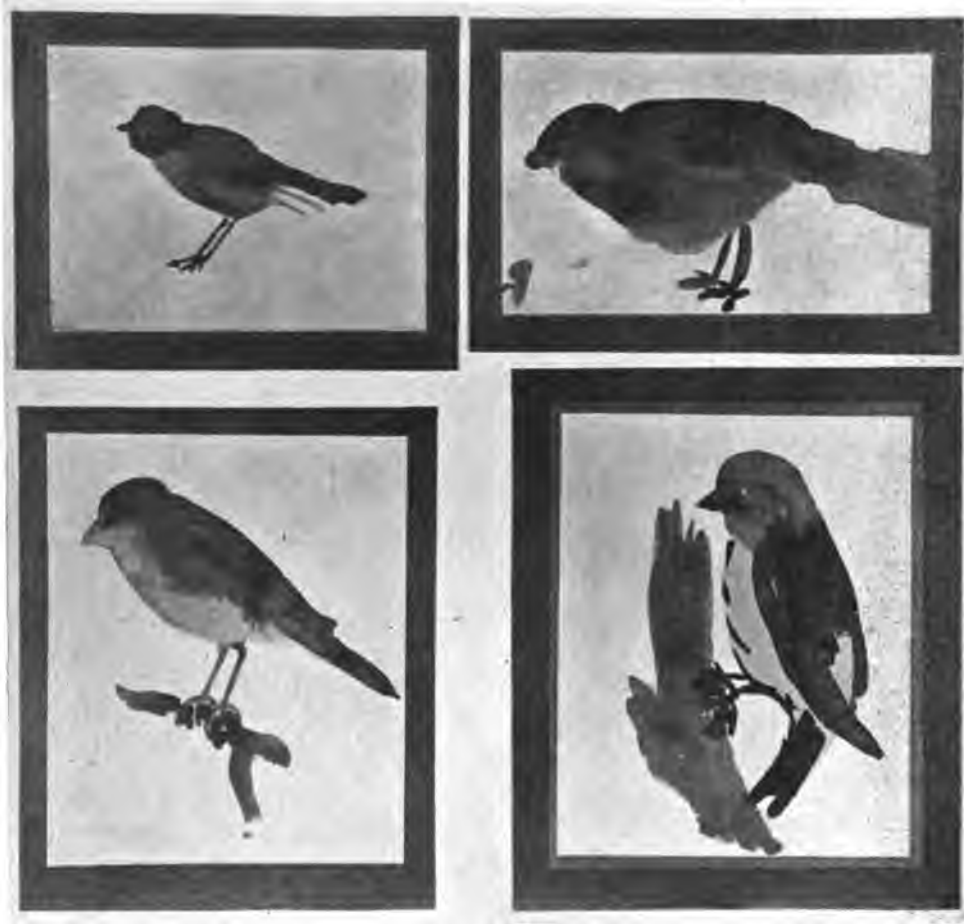


PLATE XXXI.

times out of ten primary children will attach the legs to the body of the bird at what seems to be the center. To their minds this appears the most sensible place for the attachment. If we suggest that the bird is better able to spring, hop, and jump if the attachment is made far to the rear of the body, children will recognize the practical side of the suggestion, remember the point and make



Top Row—Figs. 1 and 2.

PLATE XXXII.

Bottom Row—Figs. 3 and 4.

an effort to carry it into execution. If we tell about the uses of the bird's foot, and the necessity of proper construction so that it may do its work children will make a determined effort to produce a foot that will work. And so we might tell why the bird holds its head in a nearly vertical position after it takes water in its bill, why it must have a serviceable tail of good proportions, etc. All these suggestions will help fix in the minds of the children the necessity for good construction.

The underlying form in the bird shape is the oval, and the placing of the large oval of the body and the smaller oval of the head, determines the action expressed. These ovals are brought together by adding the neck. The bill, legs and tail are additions which are easily placed when the body and head positions are correct. Plate XXXI illustrates the development suggested in this paragraph. It also gives an idea of the construction and placing of legs and feet. Notice the variety in action obtained by changing the positions of the basic ovals.

When working in color it is well to begin with some bird in which the spotting is very simple, such as the robin or bluebird. The robin is practically made up of two colors—the grayish brown along the upper portion of the head and back and continuing out into the tail, and the red orange of the breast. The ovals should first be painted in, in the lightest color, in this case the breast color—and the darker color worked into these while they are still moist. Always have the colors mixed in the brush and on the paper. The lower part of the head and the breast may be brought together with the proper color. The tail may be carried out from the body part with free brush strokes. The bill, legs and feet should be done with the pointed brush. An enlarged drawing of a bird's foot on the blackboard will serve as reference material and help greatly in producing the proper construction. It is unnecessary to try to put in the eye each time, but if children look for it and it seems wise to work for it, the shape may be taken out with the dried brush and then a small spot of dark color dropped in. Figs. 1 and 2, Plate XXXII show reproductions of first grade work on the robin. Figs. 3 and 4, same plate, show what a third-grade class did with the bluebird and the red-headed woodpecker.

Plate XXXIII illustrates a scheme for fixing action positions in bird forms. Fig. 1 shows the different sections that are used in producing these poses. Patterns for these may be cut from good weight manila board by upper grade children. Primary children may trace around these, cutting out enough to make several birds in different positions. Much experimenting in laying may be done, fixing the relative positions of head, body, tail, etc., in the minds of children. Handling these shapes will help familiarize the children with the shapes of the different parts of the bird's body so that when painting is taken up there is some found-



dation for the work. Figs. 2 and 3 show some of the results of this work. After the children have gotten the good out of laying the parts, they may be pasted as shown.

The method of painting birds previously suggested will do much for the development of good free work. The results will show much life and action and the shapes will be found to be remarkably true to type. The color, however, may suffer a little because of a lack of ability in young children to keep the color spots in shape.

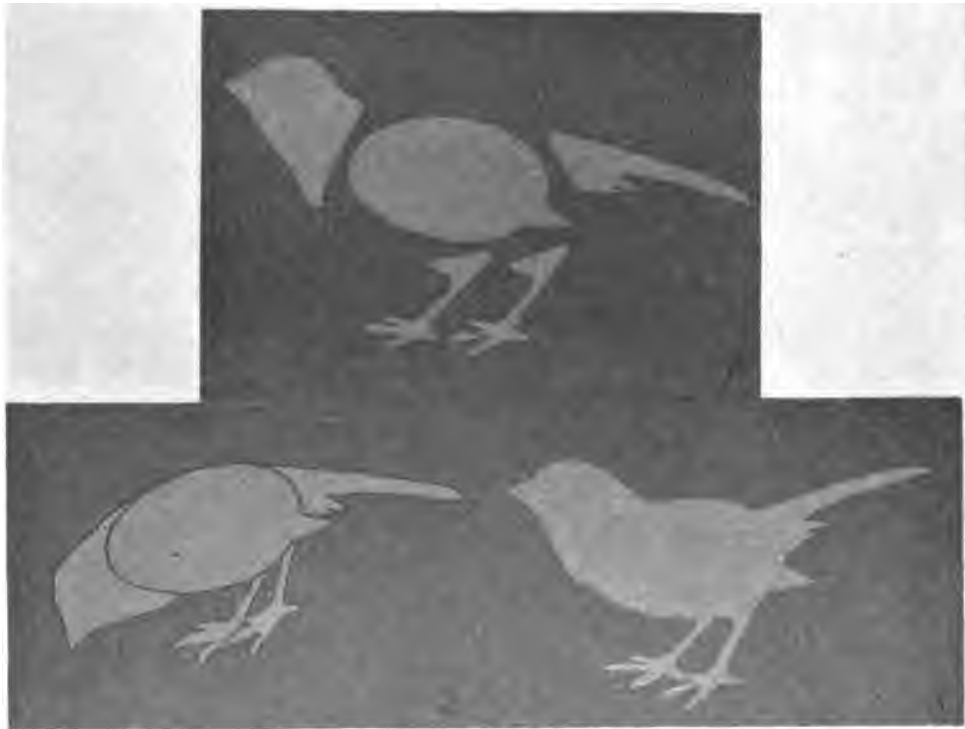


PLATE XXXIII.

After enough work has been done to familiarize the children with action, shape, and color spotting a different method may be pursued. In studying the robin, its color spotting should be carefully analyzed and be reduced to its simplest form—the dark of the back and the light of the breast. The shape of the dark should be very carefully studied and painted in with good free brush strokes. Then the shape of the light may be put in the same way, leaving a very narrow thread-like line between the two spots. Other color may be added to these spots, while they are still wet. The first few trials in this method will suggest stiffness and life-

lessness. To remedy this children should be encouraged to try to approach the rounded shape produced when the ovals were used. Each of these methods has something in it which the other will not supply, so it seems wise to employ both.

Besides the birds of the forest and field we find much good material for free color work among the fowls of the barn yard. The brightly feathered rooster furnishes a most attractive model and

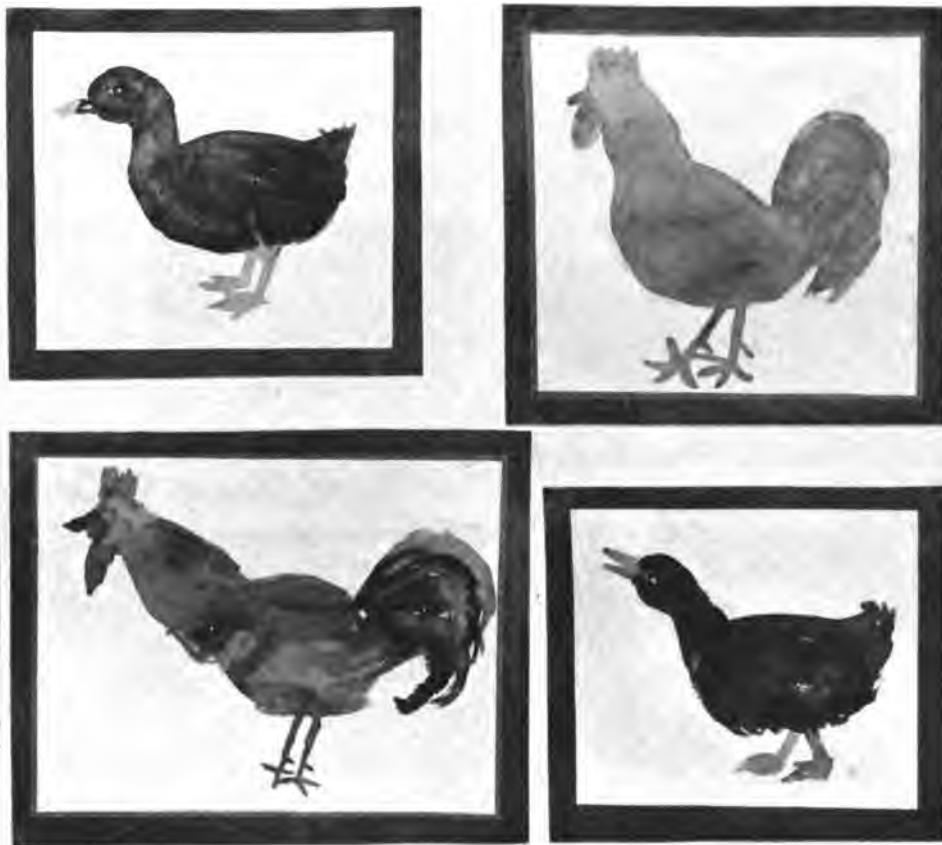


PLATE XXXIV.

one simple enough in color spotting for young children. If possible have a rooster such as is suggested in the accompanying illustrations brought into the room. Of course, a rooster of the White or Barred Plymouth Rock varieties is of no use for color work. Those of glossy red, blue, green, and purple plumage will serve the purpose much better. A box, with the front and top removed, and these parts covered with wire netting will keep the rooster in place while the children work.

If you are not fortunate enough to be able to secure a real, live rooster, a pretty good substitute may be found among the toys made for children. Sometimes, fairly good ones are to be found in the five-and-ten-cent stores. If several of these are placed about the room children will be able to do more individual work.

Plate XXXIV shows the results of the attempts of young children to paint ducks and roosters.

Remember, always, that most good is to be obtained from this work when children enjoy it. Aim to keep your people interested and happy through the choice of attractive models, simple enough for the children with whom you are working. Strive for good free execution, for only through that kind of work will you be able to secure good results.

## CHAPTER IX.

### ILLUSTRATION IN WATER COLOR.

THERE is no need of mentioning the joy that comes to children when they are given opportunity for free illustration. At no other time, in any line of work, are they so much themselves as when they put their own ideas into picture form. If we would take this natural means of expression as a basis for teaching form and color we would make more progress than we do when we use more formal methods.

It is always a problem of no small magnitude to get little people to represent characters in a big unrestricted manner. It seems natural for most children to produce real tiny figures. Perhaps this fact suggests their feeling of mastery over small forms.

No medium used in elementary grades will do more to remedy this state of affairs than water color. Its very nature demands that figures and other objects entering into the illustration be made large. With a good full brush, well filled with color, it is impossible to do anything else. In this way many of the small irrelevant details are unconsciously forced out without a struggle. This fact in itself is enough to recommend the medium for illustrative purposes. Nothing will produce more desirable color effects. This will add much attraction to the work both for the child and teacher.

If at any place in the development of water color handling there is need for simplicity, it is at this stage. Indeed, anything but simplicity will bring on destruction. The earlier we are able to make young children feel satisfaction in the simple, well chosen illustration, the earlier we will be able to get acceptable results. The wise teacher will so organize her proceedings as to keep prominent all those things which aim at the elimination of everything but the simple.

It is quite unnecessary to say that some types of illustration may be carried out in water color better than others. This is especially true in lower grades. Almost never is it advisable to try to use stories having interior settings. These are too exacting in their demands. This medium is particularly well adapted to representing stories having the out-of-door background. The same

medium is excellent for the expression of nature, such as trees at various times of the year and landscapes suggesting the different seasons or different times of the day.

It is not at all necessary to confine illustrative work to the story. When we ask children to tell us in color of the beauties of autumn, plant life, or landscape, we are asking them to illustrate; when we ask them to represent birds, they are giving us illustration. The fact that they have something definite to tell us in color helps them to use their efforts to advantage in telling us the truth about their subjects. This is a very good way to present much of the work we usually speak of as representation. Being obliged to represent truthfully and accurately often compels the young painters to use their eyes more than they are accustomed to. They realize that this is the only way they can convey the proper message to other people.

This line of water color handling calls for the direct method of painting almost exclusively. Try to get children to see that just a few simple masses of color will produce the form necessary for representation. As far as possible get them to lift the color directly from the cake and do the mixing either on the paper or in the brush. This will help greatly in keeping the work simple and will leave good color.

The direct touch method calls for the skillful and thoughtful use of the brush. This means everything to the success of the execution. It also means simplicity, much to be desired and not easy to obtain. Colors will run together, spoiling the form, unless the narrow separating line is employed. A slight mingling will do no harm. It is only when the colors run so much as to destroy form that it becomes objectionable.

Occasionally the moist paper method may be used. The illustrations showing Indian life and Hiawatha were done in this way. Plate XXXVI.

#### SUGGESTIONS FOR SUBJECTS FOR ILLUSTRATION IN WATER COLOR.

This medium adapts itself more easily to the illustration of some stories than others. Hiawatha, Red Riding Hood, Little Red Hen, Black Sambo, and stories based on Indian life or other out-door life are rich in suggestions. Many primary teachers find much success in having their little people paint the rainbow into a landscape. Here, indeed, is a task which calls for careful brush handling.



PLATE XXXV.

No medium will be more satisfactory in illustrating the seasons and natural phenomena (elements) than water color. Delightful landscapes portraying the beauties of summer, winter, spring and autumn, may be executed by very young children. Quite as successfully will they paint representations of the sunny day, the cloudy day, the wind (its effects on trees, grass, clouds), sunset and night.

Much attractive free work may be done in representing the human figure. Drawing or painting the human figure just for itself is hardly worth while in the very early grades. However, it becomes very much worth while if it is eventually to find a place in illustration. It is well to do most of this type of work with this end in mind.

When selecting models for figure work, and it seems wise to at least bring a model before the class, choose those that will permit the use of just a few color spots. Notice Fig. I, Plate XXXV. The bobbed hair is represented by a simple mass, shaped to show the form of the girl's head; the ribbon is another simple mass. Note that there is a striking contrast between the two. Also note that the little sweater and the skirt are of contrasting colors. This fact had much to do with the way that the child who painted it did his observing. Often in foreign districts it is possible to find children who have costumes from their native lands. The gay colors almost invariably used in these will make a very attractive model for illustration.

Do not choose the back view for representation. There is very little life in this. It is much better to choose a front or side view. It is a mistaken idea that the back view is easier than others.

Make all sketches of the human figure very quickly. Lead the children into the habit of catching a few spots of color and putting them on paper quickly. This habit will do much for simplicity of handling.

It is very necessary that when we use the human figure in a story illustration using water color as the medium of expression, that we help children to select single incidents in the story. This will make the work very much easier. It also makes it possible to use large figures and simple composition.

Sometimes when we are showing an out-door background it seems desirable to paint in a complete landscape. At other times only a suggestion of such is necessary—a few trees and a bit of land. Observe the illustrations in Plate XXXVI.

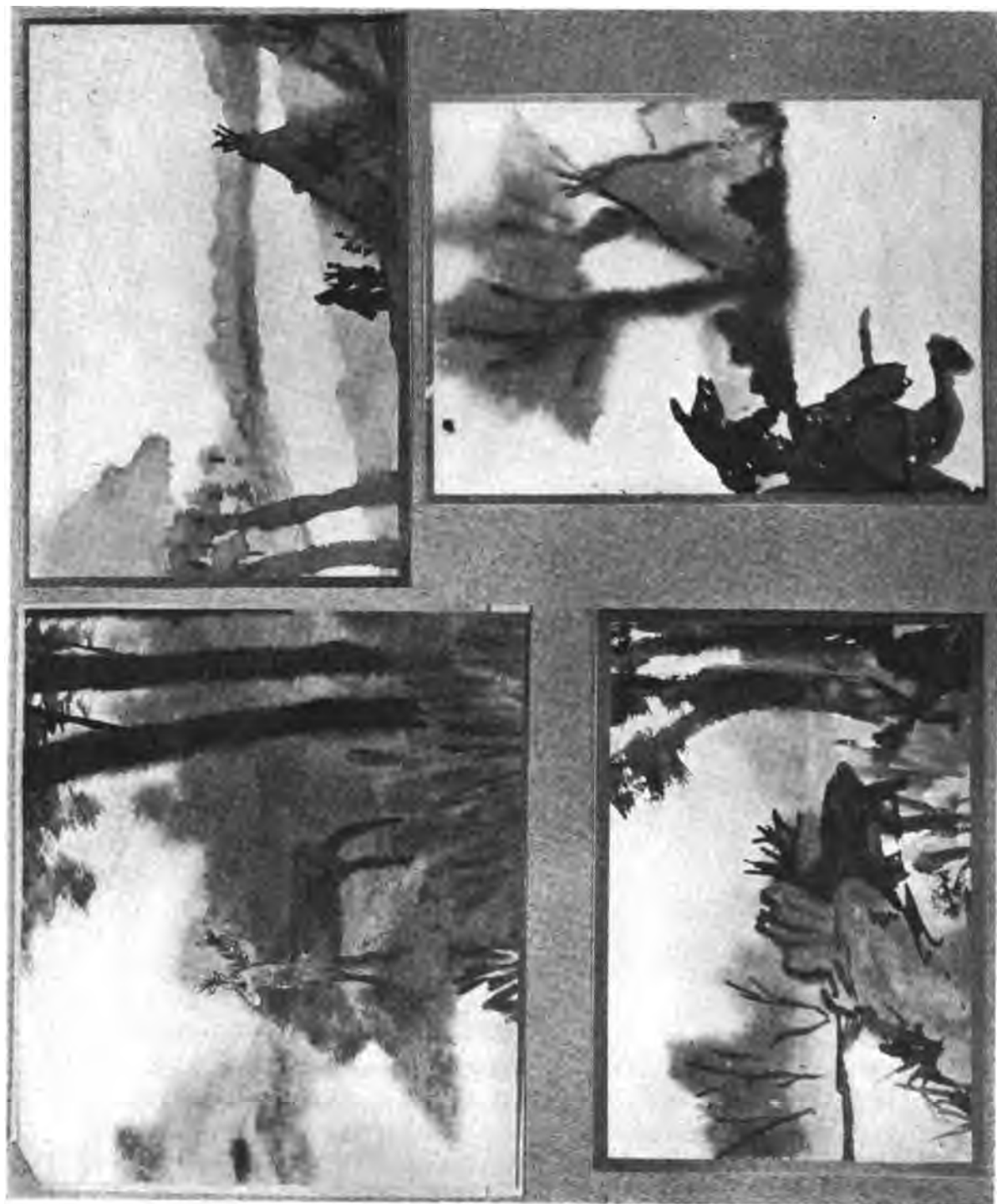


PLATE XXXVI.



## CHAPTER X.

### THE FLAT WASH AND ITS APPLICATION.

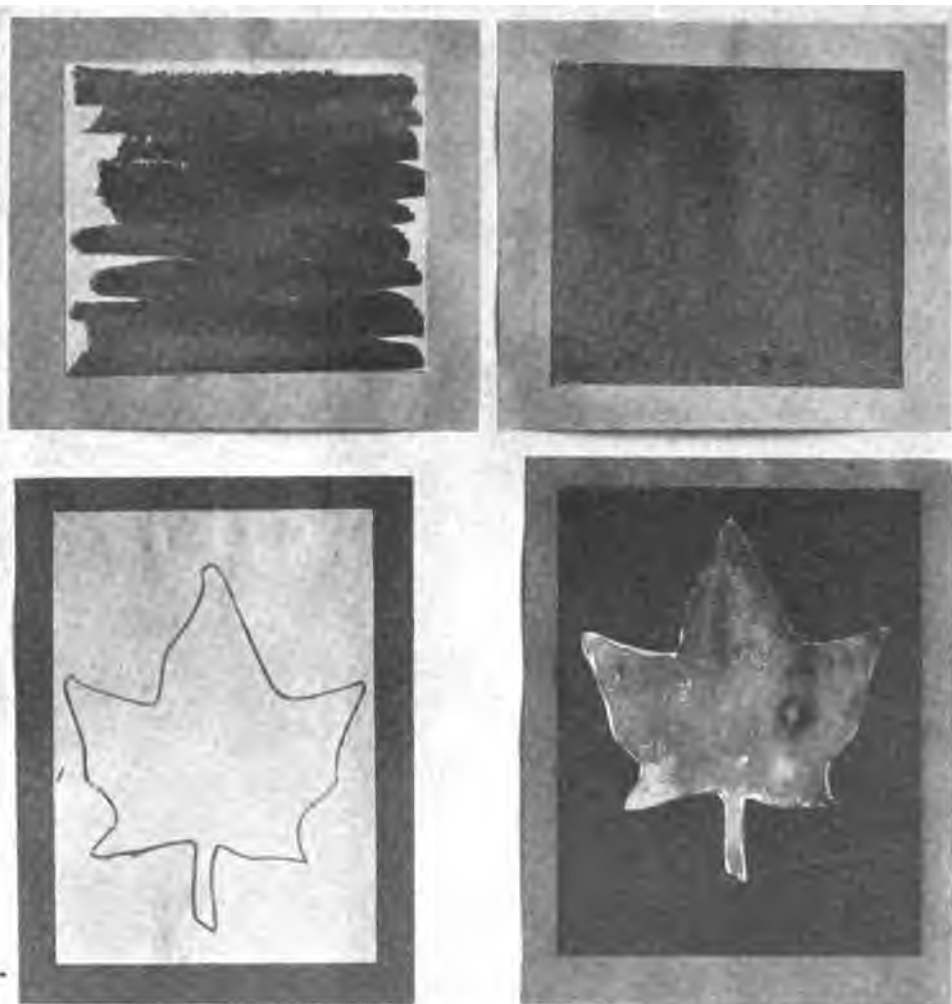
THE painting of flat washes offers excellent opportunity for teaching the properties of color and brush handling. It is a part of the work which permits of much telling, dictating and demonstrating on the part of the teacher, without the slightest danger of doing injury to the child's power of initiative. This step in the development is purely a mechanical process and we may rightly hold children responsible for execution to a reasonable degree. There is danger here, too. Children may very easily get into habits of "scrubbing" unless they are watched closely. Once acquired this "scrubbing" habit is hard to eradicate, so beware of any chance of developing it through lack of supervision.

In order to acquire any degree of proficiency in painting flat washes, children need a good deal of practice. They will be delighted to do a few of the washes because of the novelty of the process and the attractiveness of the bright color. But soon the novelty will wear off and the interest of the children will vanish, unless we can give some definite application of washes when they are finished. Through this application, interest may be kept up and the children easily put through the desired amount of practice. This article will tell of some of the possible applications.

If this work is to be taken up in the first grade a paper of small size should be chosen. The reasons for this are quite obvious—it takes too much time and too much muscular control to cover a large piece. A piece  $4\frac{1}{2}$ " x 6" makes a very good size for beginners. Larger sizes may be used later on.

Have the children find the smoother side of the paper, if possible, and lay it on the desk with this side up. Then show how to bring the brush filled with water across the paper from the upper left-hand corner to the upper right-hand corner. Strive to have the brushes begin just at the left-hand edge and bring the brush entirely across so that this upper portion of the paper is wet from side to side. Try to make each stroke of the brush count for a great deal. Repeat this process over and over until the smoother side is thoroughly moistened. Then have the papers turned over with the wet side down. When this has been done take a minute

or two to walk about among the children to see if there are any papers which do not lie flat on the desks. If there are and wrinkles seem to appear, show how these conditions may be remedied by lifting the paper up at the side or end, near the seat of most trouble, and pressing them down by moving the hand from the



Top Row— Figs. 1 and 2.

PLATE XXXVII.

Bottom Row—Figs. 3 and 4.

center of the paper toward the edges. If the edges are pressed down they will adhere to the desk and help keep the paper flat. The rougher side should now be moistened.

The paper is now ready to receive the application of color. The same carefulness in the use of the brush and the same wide sweeps are just as essential here, perhaps a little more so, than they were



PLATE XXXVIII.

in moistening the paper. It will be found in an exercise of this kind that some children will neglect beginning at the left edge and will lift the brush before they have reached the right edge, and the result is patches of uncolored paper at both sides. When this

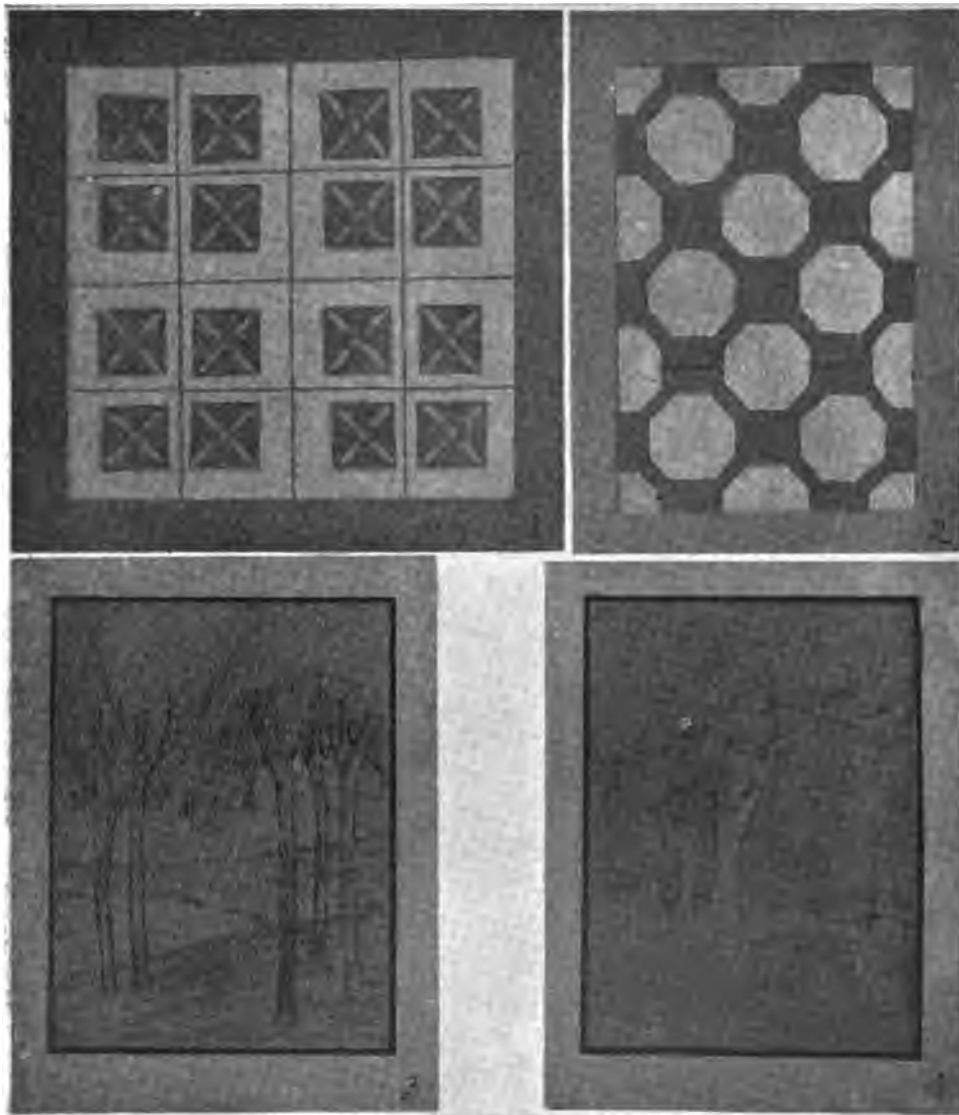


PLATE XXXIX.

is the case, if children are directed to lay the brush down on the oil cloth just to the left of the left edge and brought across the paper on to the oil cloth at the other side, they will soon form the habit of covering the paper completely. Fig. 1, Plate XXXVII, shows uncolored edges and Fig. 2 shows a good wash.

These washes may be done in any one of the primary colors, or one of these colors may be washed in over another, making washes of the secondary colors.

#### APPLICATION OF THESE WASHED PAPERS IN OTHER LINES OF WORK.

Some of these papers which have been washed over with red or yellow may be used in tracing and cutting autumn leaves. Have the children bring in maple and oak leaves and trace around them with pencils. Then have them cut out and mounted. See Figs. 3 and 4, Plate XXXVII. These hung along the upper edge of the board will add a pleasing note of color to the room.

Others of these washes may be used in making very effective posters that will bring delight to the heart of primary youngsters. From black paper cut trees with a small bit of land enclosed, with a frame cut in one piece. Paste this down on a paper which has been washed with bright yellow. Trim off any of the color extending out beyond the frame. Leaves, fruits and animals may be used in the same way. See Plate XXXVIII for suggestions. The kind of work suggested in the preceding paragraphs may be carried on up into the second and third grades.

If you are working in a place where colored parquetry squares are not supplied, have the children make some for their own use. It will not be possible for them to produce the standard colors, or all of the colors which you might buy, but those produced will be of no little value, if properly used. After the papers have been washed with color have them ruled off into squares. If the children are able to use the one-inch measurement, have them ruled in one-inch squares. If they have not reached the place where they are able to use measurement, have them use the rulers as straight edges. This process will give squares as large as the ruler is wide. These squares may be used as occupational or seat work as counting material. They may also be used in laying and pasting designs. Figs. 1 and 2, Plate XXXIX, show designs made with pasted squares.

Strips for chain pasting may be made from some of these tinted papers. Figs. 3 and 4, Plate XXXIX, show some landscape work in crayon, done on papers tinted in water color. Plate XL shows book covers done in the same way.

Do not overwork the flat wash. It is not meant, at all, that any one class should do all the work suggested here, but enough

is offered to make it possible to have a choice. Never, in primary grades after the first few lessons, assign flat washes just as exercises, with no application in view. It will not pay either in mental

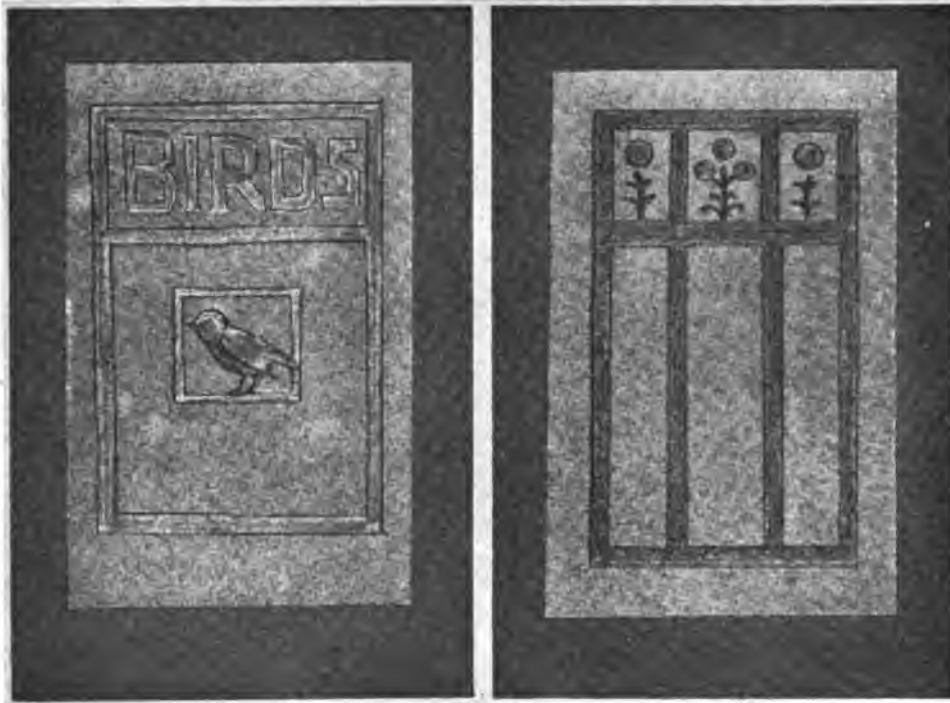


PLATE XL

development or visible results. Make your children want to do a thing well because they have a specific use for it when it is well done. When you perceive that interest is lagging drop the work, because when interest lags bad habits of work are formed.

## CHAPTER XI.

### MOTTLED COLOR.

VERY often the finest kind of mental development and the most instructive experiences come through what appears to the child to be play. This is especially true in color so long as we do not permit this play to be without aim. Aimless work develops bad habits. Under skillful guidance the experience which brings pleasure also brings profit. The happy combination of these two elements is valuable and worth while, and brings profit to the child.

No single experience in color handling satisfies the play instinct so well as working in what we call "mottled color." Children find very keen enjoyment in watching the transformation that comes from the mingling of the brilliant pigment on moist paper—an enjoyment that brings with it much profitable development of color theory. As the various colors creep together and intermingle, changing their character as they do so, new wonders are revealed to the child. All this leaves with him an increased understanding of the vast range of possibilities in the development from the three basic colors. What is merely accidentally developed information at the beginning becomes fixed facts later on and much of value concerning the mixing of color is made a part of the child's mental equipment.

The accidental development which follows this process is only a small part of the possibilities which may be revealed to the child. Much good teaching may be done by way of bringing about effective results. Care must be taken to make the teaching incidental and keep it in the background. Otherwise the instruction will outweigh the value of the free development.

Our aim throughout this phase of the work should be to increase the color experiences of the child, to make him more familiar with the possibilities of a few basic colors, and to bring him additional skill in the handling of color.

The following directions are given to help the teacher pursue the proper method and to help her make the work more interesting through application.

The fourth paragraph, Chapter X, The Flat Wash and Its Application, gives the necessary directions for wetting the paper. It is very essential that the paper be kept perfectly flat. If the sides curl up, leaving a depression at the center, all the color will pool there, leaving a central spot thick and muddy.

When the paper has been properly moistened take up one color at a time in the brush. Lay the brush down on the paper permitting the moisture on the paper to draw out the color. Avoid working the brush over the surface of the paper too much. This leads to



PLATE XLI.

An example of poorly executed mottled color. Note the hard edges of the various spots. The lack of moisture is evident in the result as shown here.

excessive mingling of color and fails to leave the desired clearness and brilliancy. Lay the brush containing the second color to be used on the paper so that some of this color may mingle with the first color and more of it be left clear and unmixed. Use the three colors in this way. If it seems necessary the various colors may be used a second or third time.

Ordinarily the moisture on the paper and that used in the brush will carry the colors together as much as is desirable. If this does not occur the paper may be lifted and tilted from side to side to bring them closer together. Avoid too much mingling. This results in an uninteresting brown lacking in attractiveness.



Our aim should be to have a sheet showing spots of clear primary colors and mixed colors revealing various values such as light blue, dark blue, gray blue, lavender, green, yellow green, blue green, etc. There should be no definite edges to these color spots. Such a condition suggests that too little water was used. Plate XLI.

Much excellent experimentation may be done with these colored papers. Children will find great pleasure and profit in finding different kinds of green (call them kinds at first) or blue or

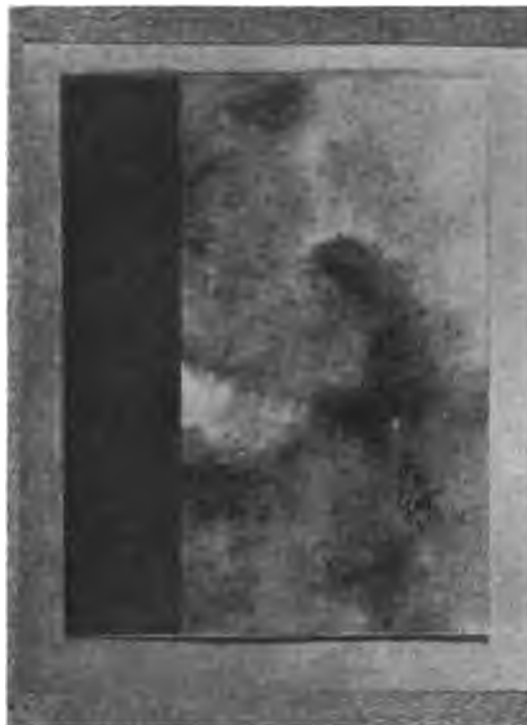


PLATE XLII.  
Fig. 1.—Book cover. Plain binding.

any other color. They will be able to describe these kinds as being light, dark, or bright. They will also be able to tell whether the green looks a little like yellow or more like blue, bringing out the fact that some greens have more of one ingredient than the other. Have the children select objects having the same kind of color as is found on their papers. Have them match various blues, greens, etc.

In order to keep up interest in working out several of these color sheets, it will be necessary to have some way of carrying them into application. The following paragraphs will suggest a

variety of interesting and possible uses. It is well for us to remember that in all this work we are striving to keep children thinking and much attention should be directed toward mental processes. Our aim is to make children familiar with color in theory and practice in a pleasant way.

The following applications will be found instrumental in the development of interest and valuable with regard to educative processes.

1. Have children select areas or spots that are attractive to



PLATE XLII.  
Fig. 2—Stained glass window.

them. Do not burden the children with the task of telling why these spots appear attractive. Their vocabulary makes it quite impossible for them to express themselves on this point. Before this exercise is taken up prepare hollow squares or circles which the children may lay on various parts of the paper in an attempt to find the best color. When the spot has been selected, a circle two or three inches in diameter, or a square, may be laid on it and traced around. Then the shapes may be cut out and pinned to the window curtains to add cheer and brightness to the room. Smaller squares and circles may be used as patterns and the cut out parts used for pasting designs.

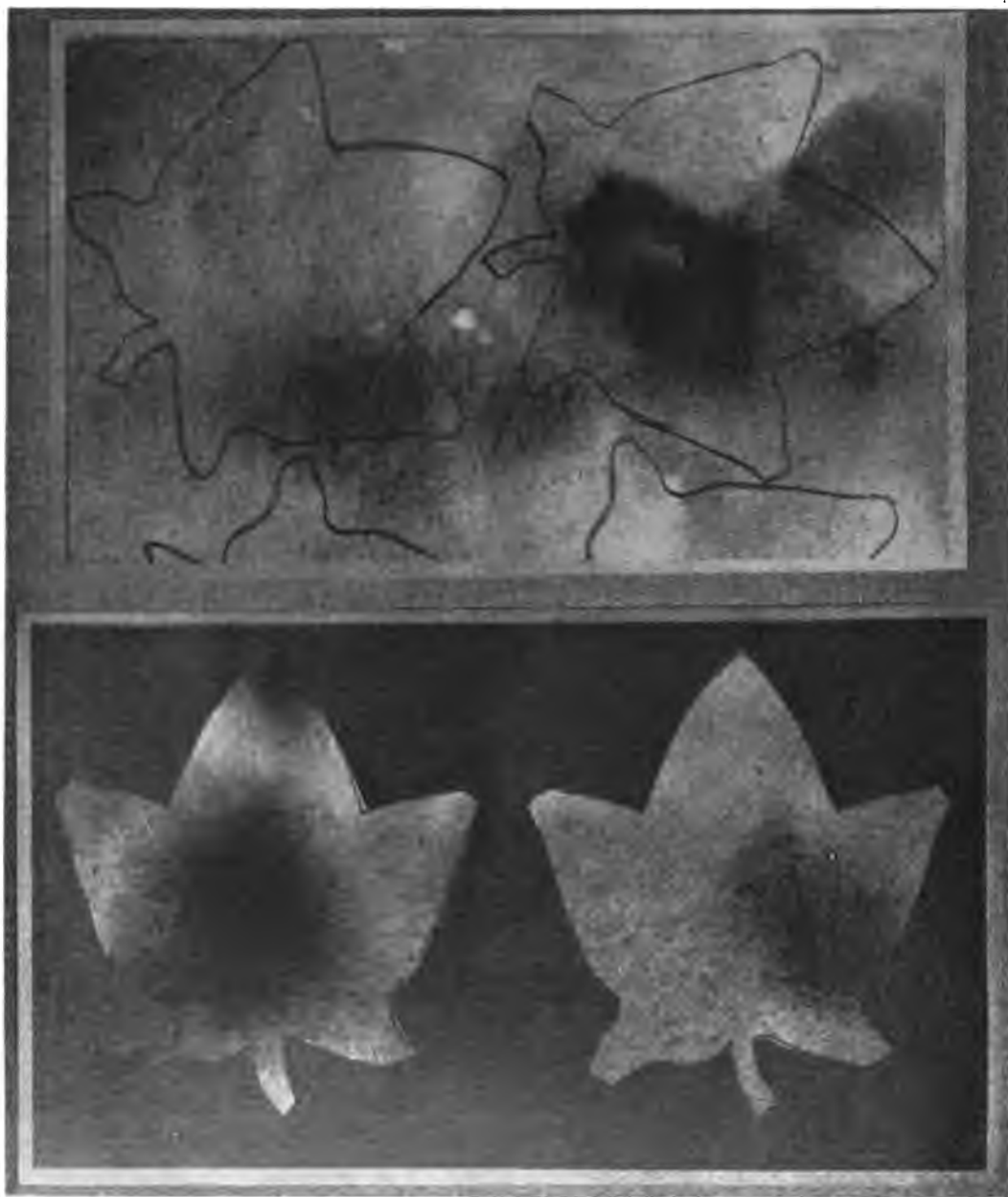


PLATE XLIII.

Fig. 1—Tracing and cutting autumn leaves.

Fig. 8—A border using leaf as unit.

2. Very often the color of these mottled sheets suggests the beauties of autumn. The same rich coloring is to be found in maple and oak leaves. Have children bring in leaves of various kinds and trace around them on the part of the paper which seems to suggest their natural color. Fig. 1, Plate XLIII. This tracing and cutting offers excellent occupational or seat work. These leaves may be used in a variety of ways. They may be pinned to the curtains or mounted and arranged in a border at the top of the blackboard. Fig. 3, Plate XLIII. They may be used very successfully to imitate real autumn leaves by pinning them to bare branches. If these branches are not too close to the observer they will have the appearance of real autumn leaf clusters.

3. These same leaves may be used to make very beautiful autumn bonfires. Arrange the leaves in a mass to represent a pile and above fasten bits of tissue paper the color of which suggests fire—oranges, reds, yellows. A very effective border may be worked out in this way. Fig. 3, Plate XLIII.

4. Weaving mats. Use a plain mat with variegated strips, or use a variegated mat and plain strips.

5. Church windows (stained glass). Cut the representation of the window casing and divisions from black paper. Keep these cuttings very simple. Try to have the children represent the divisions with narrow spaces. Paste these designs over the colored sheets. Fig. 2, Plate XLII.

6. Christmas tree ornaments. Make stars, circles, chains, and tiny lanterns. In making these use very bright color so that they will contrast pleasingly with the dark green of the tree. The stars and circles may be edged with black. Boxes and baskets may be made and used as containers or ornaments.

7. Panels for book cover decorations. Fig. 1, Plate XLII. Do not use too much of this type of decoration on any one book. A small space will prove pleasing.

8. Hallowe'en lanterns. Fold papers into various shapes—square and triangular prisms. Cylindrical shapes, also, may be made. These may be decorated with black or colored bands and strips. Japanese lantern shapes may be worked up very effectively by dropping in spots of color at various places in the lantern shape.

9. Painting bubbles offers opportunity for the use of color tints. Necessarily, very little color must be used if the texture of

the bubble is to be represented truthfully. Paint in the circular spaces first with clear water and then drop in small amounts of color. For obvious reasons this exercise should follow those which

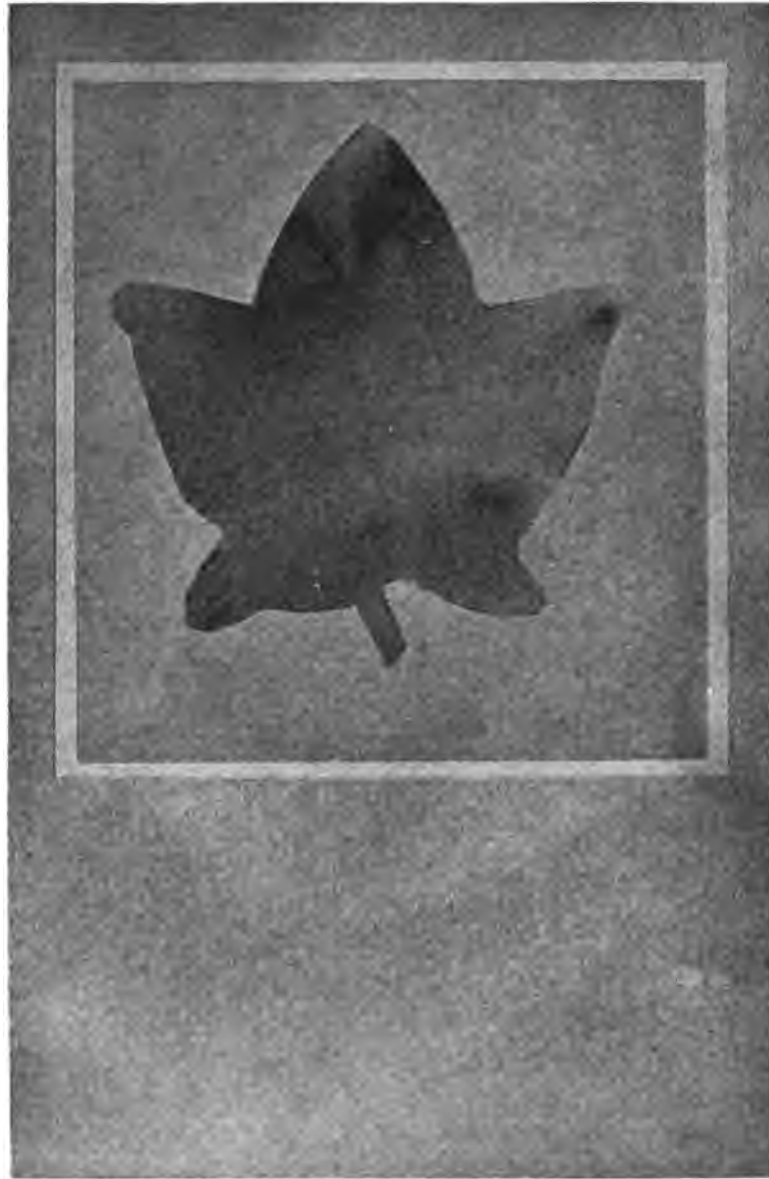


PLATE XLIII.

Fig. 2—A book cover with leaf decoration.

permit greater freedom in the use of color.

If it seems desirable to any teacher to attempt all of the various applications suggested, do not permit sustained work to interfere with interest. It is not at all necessary that the problems be

given consecutively or in the order given here. In fact, the nature of the problems suggests various times, throughout the year, at which they may prove most valuable.

It makes little difference whether or not the problems suggested in this chapter are used. This alone is important—that every child, especially the primary child, be given opportunity to find for himself, through delightful and profitable experimentation, the possibilities of color. Just the pure joy children find in the work, will amply repay the efforts of the teacher who uses it in her classes.

## CHAPTER XII.

### PAINTING IN OUTLINED SPACES.

It is with much hesitation that this chapter is inserted here, hard on the trail of such insistent appeals for free color handling. The value of such work properly used and within reasonable limit is beyond attack. The danger lies in the desire of many teachers to use this single phase of application to excess. The process brings such "pretty results" and things done in this way are so finished that it becomes very hard for the inexperienced teacher to resist its attraction.

That this valuable application should bring with it such a small amount of mental development when handled by people who do not appreciate the limited extent to which it should be utilized, is a matter of much regret. Its excessive use brings habits of dependence and restrictions which are very difficult to avoid. In view of these facts it behooves those of us who would use it to first fix in our minds standards which are correct. Once this is done we may proceed with safety.

Many primary teachers, failing to appreciate the crude results which the efforts of young children produce, satisfy their cravings for finished work by using this process to a far greater extent than its value warrants. Certainly the use of outlined forms does not make light the labor of the teacher. On the contrary it increases her burdens. It is her zeal for the production of something beyond the natural ability of her children that drives her to select this process of application almost to the exclusion of other forms.

In the hands of the teacher who is discriminating and capable of good judgment there is a decided value in this somewhat treacherous work. Such a person's mental equipment will keep it in its proper sphere and will not permit it to usurp the place of free handling. Only under such circumstances is it possible to give it a welcome standing among the desirable processes to be pursued.

It is always desirable to cut down as far as possible the number of points the young child is obliged to consider and keep in mind as he works. Painting in outlined forms makes simple the complexity of processes involved in color work, insofar as it eliminates the necessity of striving for form and color application at

the same time. This leaves the young mind free to center upon color theory or technic, as it is being presented by the teacher. Confining his attention to this single objective will do much for the proper development of good color practice.

In the beginning young children find difficulty in handling even the simplest equipment. This is particularly true of the brush. A limited amount of practice in the type of work which this chapter presents will furnish opportunity for gaining skill in brush control. The little people will find it very hard indeed

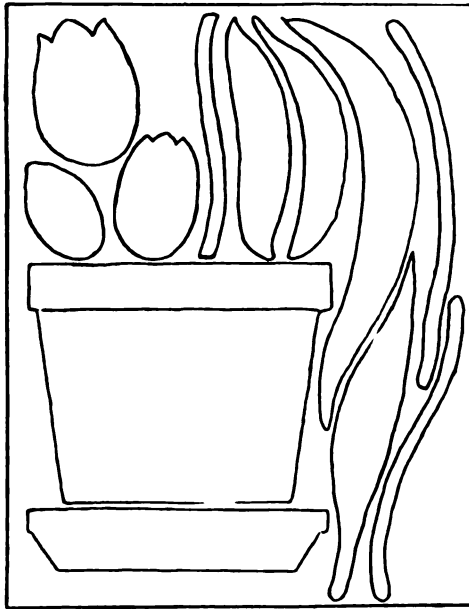


Fig. 1.

PLATE XLIV.

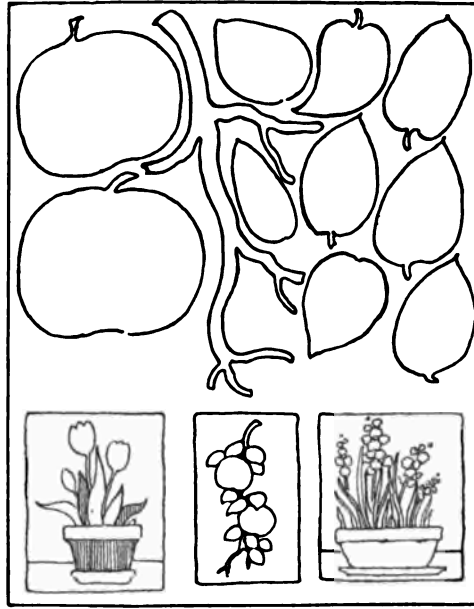


Fig. 2.

Suggestions for outlined spaces. Sketches at lower portion of plate show how these parts may be arranged to represent growing plant life. The arrangement of these various parts furnishes opportunity for a rudimentary study in composition.

to keep within the boundaries. As far as possible they should be encouraged to confine the color to the outlined spaces, but failure to do so should cause no worry.

Outlined forms make it possible to observe special days in a way which the lack of ability of a certain type in young children prohibits. Many of the essential forms are too difficult for their hands and minds to produce. Landing Day, Hallowe'en, Thanksgiving, Christmas, Washington's and Lincoln's birthday anniversaries, and St. Valentine's Day may be made joyful occasions through the use of these ready made forms.

The first forms used should be large and simple of contour.



The pumpkin and squash offer excellent examples. Smaller vegetables and fruits may follow these. All outlines should be definite and heavy enough to be seen easily. Plate XLVI.

It is a wise and economical plan for the busy teacher to reproduce several forms on the same sheet. This makes it possible



PLATE XLV.  
Sugestions for outlined forms.

to have one printing furnish simple forms for a series of lessons. A good hektograph will supply enough copies from inking for the average room.

The child should not be given an entire sheet at one time. The temptation to try color in all of the forms is too great. There will be much greater pleasure and profit in the series of exercises if one form is presented at a time.

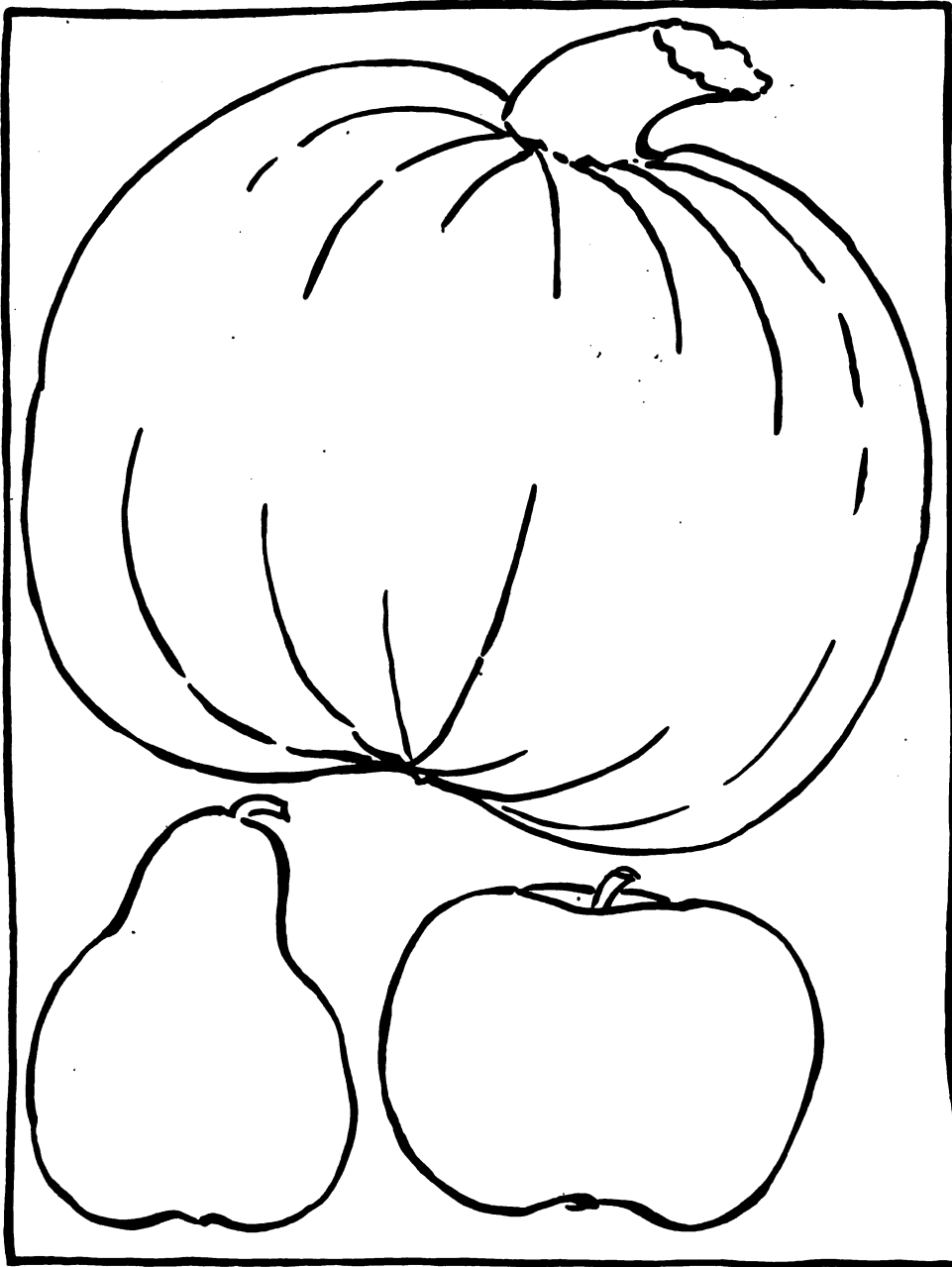


PLATE XLVI—Suggestions for outlined forms.

The following suggestions give an idea of the possible variety of forms:

Birds—robin, blue bird, red-headed woodpecker.

Vegetables—beet, carrot, pumpkin, squash.

Leaves—oak, maple, or any leaf form large enough to permit free coloring.

Hallowe'en illustrations—Brownies, Jack-o-lanterns, cats, witches, owls. Plate XLV.

Any special day offers material for similar problems.

Application of color in these spaces may be in the nature of a flat wash or mixed color such as one might use in painting autumn leaves or in modelling fruits or vegetables. Mixing of color may be done as it is for any other purpose—in the cover of the box, in the brush, or on the paper.

The extended continuance of this type of work is dangerous to the growth of the child. Often its use is permitted long after the essential aim has been accomplished, thereby taking the place of free coloring. This is very bad. Used in moderation, it will prove a very successful method of bringing joy and the cultivation of color sense.

## CHAPTER XIII.

### BOOKLET MAKING IN CONNECTION WITH WATER COLOR DEVELOPMENT.

THERE is no teacher who knows the value of drill in various subjects better than the one who works with primary children, because it falls to her lot to fix many facts in the minds of the little ones who come under her care. Any one who recognizes the value of such work, never loses sight of the fact that it must be made interesting and also that system will do much for the efficiency of the drill. The wise teacher is continually looking about for ways of developing these two qualities.

In our own school days, when we were students instead of teachers, those of us who kept note books, bearing on any subject, have had that subject more definitely and lastingly fixed in our minds because of the systematic recording of whatever seemed desirable of retaining. The extra time required for the hand to do this recording kept our minds working systematically on the subject and this was instrumental in making the right kind of impression.

Children of the primary grades should do much bookmaking in connection with their work, and keep those made growing as the subjects develop. Children are very fond of these little books, which are all their own. They enjoy the making and the growth from day to day or week to week as the case may be. And, as with more advanced people, going through the necessary processes helps to fix in their minds the development of whatever work is being done. Interest, too, is maintained and children keep looking forward to the completion of the development as a whole. When the books are finished they stand as evidence of growth and the children and teacher have a feeling of satisfaction.

It is possible to make a number of interesting and valuable books in any or all of the primary grades, bringing into co-operation the subjects of construction, painting, design, nature study and language. Illustrations will tell much more effectively about this line of work than will descriptive matter and for that reason this section will contain much of the former and little of the latter.

It seems advisable to use such books, as those which will be

suggested, largely as mounting books in the first three grades. There is much less danger of spoiling the book when the work to be put into it is done on separate pieces of paper and then mounted. When covers are to be decorated, it will be found a good plan to have the design made on a piece of paper suitable in size and tone and then pasted to the cover. Lining papers may be made and pasted in the same way.

It is not at all necessary to use expensive papers in these little books. Tinted papers, neutral in tone, such as most school supply houses carry, or common drawing paper may be used. Gray draw-

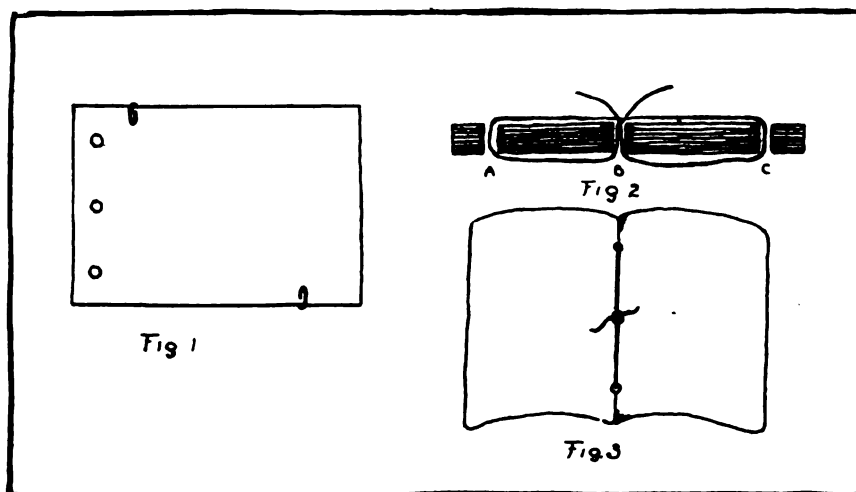


PLATE XLVII.

ing paper makes a better mounting surface than cream colored.

The mechanical processes necessary for the construction of these books vary. The sheets of paper used may be held together with paper fasteners, tied together through punched holes, or sewn. In some beginning classes of first grade, before the children are able to do much with their fingers, the teacher pins a few folded sheets of paper together, thus forming a simple little book.

Plate XLVII shows how a book may be made by tying. Fig. 1 illustrates the way the paper should be punched. It also illustrates the method of holding the several sheets together so that the holes of the different sheets will come one directly over the other. This plan also helps to insure good edges. Common carpet warp may be used for tying. In color this should harmonize with the paper used. Fig. 2 represents the end of the book, the perpendicular openings A, B, C suggesting the punched holes. In tying,

begin at B and pull the string, all but about three inches, through this hole. From B go over to and up through A and then over to and down through C. From C go over to B and up through this hole. The illustration shows that the string last drawn through B is on one side of the long stitch from A to C. The end left extending in the first move is on the opposite side. These two ends should now be tied together in a hard knot.

The process of sewing a book is much the same as the one used in tying. After the sheets have been firmly fastened together with paper clips the holes may be punched with the needle, so the child may see on either side where the needle is to go. Carpet warp and large darning needles, or bookbinder's linen thread and

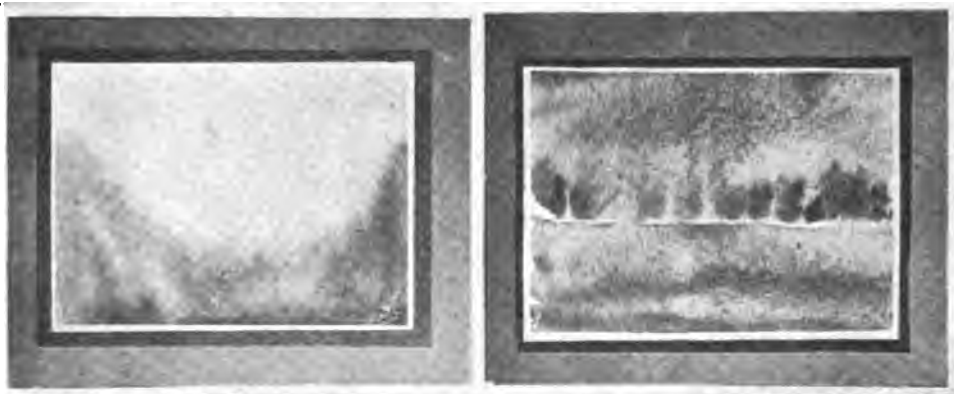


PLATE XLVIII.

smaller needles may be used. Fig. 3, Plate XLVII, illustrates the folding and sewing of a book.

The use of the book and the grade in which it is to be used determines the size. Do not try to have first-grade children make too large a book. The 6" x 9" or the 9" x 12" drawing paper folds into suitable sizes.

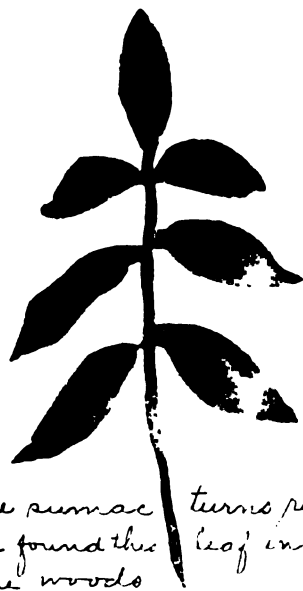
#### SUGGESTED BOOKS.

Plate XLVIII illustrates covers of landscape books made by first-grade children. This book may be made in any grade. Refer to section on landscape for suggestions as to what may be used as illustrative material.

Figs. 1 and 2, Plate XLIX, show reproductions of the work of second-grade children. The illustrations represent covers of leaf books. The designs on these were done in crayon. The children chose the leaf as the motif because of its appropriateness. Figs.



*This oak leaf is red.*



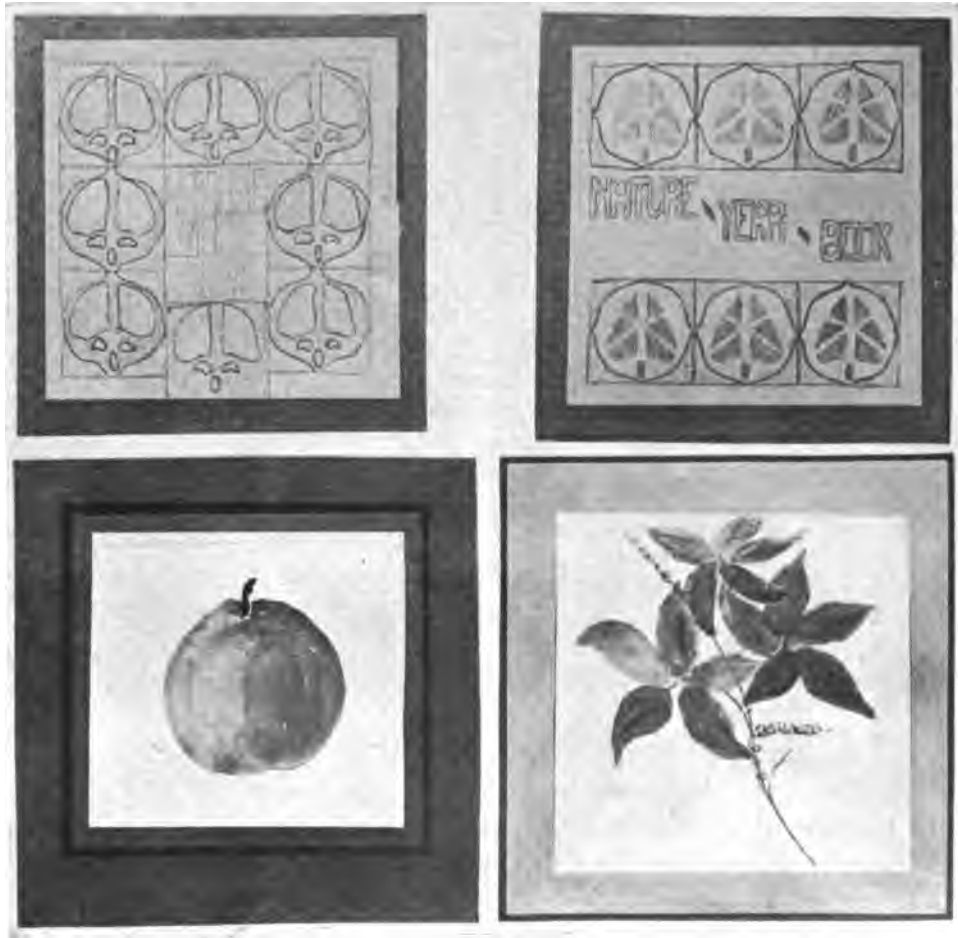
*The sumac turns red.  
We found this leaf in  
the woods*

Top Row—Figs. 1 and 2.

PLATE XLIX.

Bottom Row—Figs. 3 and 4.

3 and 4, Plate XLIX, illustrate what such a book may contain. The leaves are collected by the children, traced and colored and then cut out and mounted as shown here. Through this experience, children become familiar with the shapes of different leaves and also with their colors. An effort is made to have the book



Top Row—Figs. 1 and 2.

PLATE L.

Bottom Row—Figs. 3 and 4.

show the change of color which comes in the various leaves. In these books the simple sentences based on the leaves are written on the pages of the book.

Figs. 1 and 2, Plate L, show reproductions of covers for nature study books, made by third-grade children. This book is used as a mounting book for drawing and writing papers made in connection with nature study. The designs were done in crayons, the



lettering in pencil. Figs. 3 and 4, Plate L, show pages from one of these books reproduced.

Plate LI suggests work for a tree book.

Such books as these suggested here, upon completion, will be a source of much pleasure to the makers. They will also give parents a better idea of the scope of the work their children are

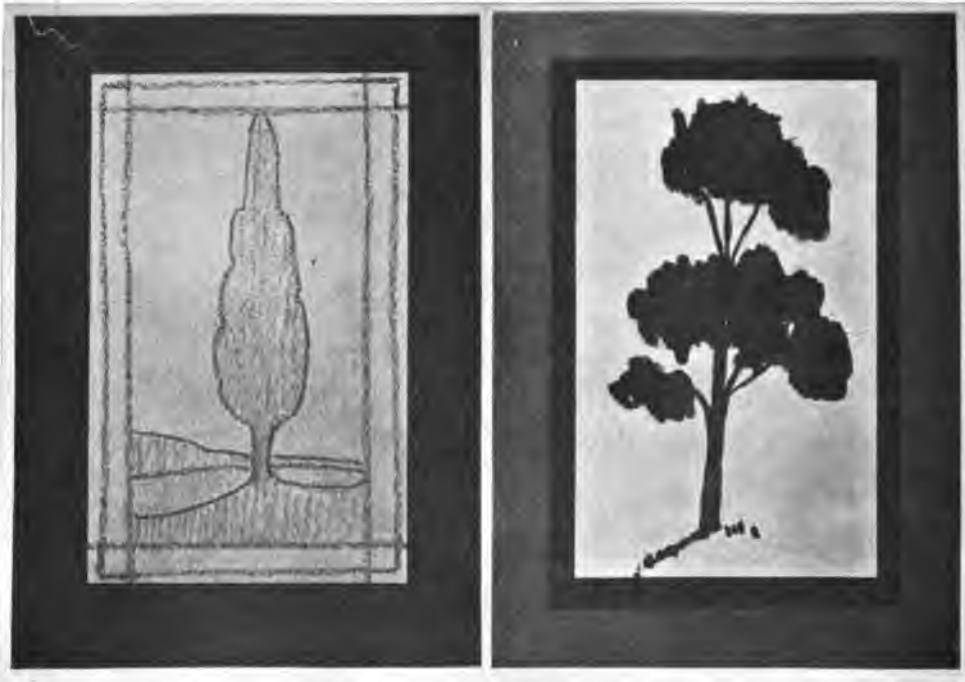


PLATE LI.

doing during part of the school time. But best of all, the making and keeping up of the various books will have a wonderful effect on the mental development of the children, and this should be the final test of all our work.

## INDEX

- Action, development of, 62
- Advantage of knowledge of water color, 7
- Bird painting, 62
  - Attractive models, 68
  - Development of action, 62
  - Good construction, 64
- Booklet making in connection with water color development, 93
  - Mechanical processes, 94
  - Nature study book, 97
  - Suggested books, 95
  - Tree book, 98
- Brush, use of, 21
  - Well-shaped, 52
  - Strokes, 34
- Characters, representation of, 69
- Clouds and sky, 55
- Color, correct way of handling, 18
  - Dropped, 29
  - Mixing in the brush, 35
  - Sheets, 82
  - Soft, 45
  - Theory of mixing, 27
- Cover for book, 86
- Dictation and demonstration, 28
- Edges, uncolored, 77
  - Good, 45
- Equipment—Its selection and care, 11
  - Care of equipment, 13
  - Considering and choosing equipment, 12
  - Paint cloth and oil cloth, 12
  - Semi-moist cakes and dry cakes, 11
- Exhibition of work, 22
- First painting lesson, The, 17
  - Conversational lessons, 18
  - Correct way of handling color, 18
  - Exhibition of work, 22
  - Freehand cutting, 18
  - Fruits and vegetables, 19
  - Observation and demonstration, 20
  - Use of brush, 21
  - Vocabulary in painting, 25
- Flat wash and its application, The, 74
  - Application of washed papers in other lines, 78
  - Occupational or seat work, 78
  - Uncolored edges and a good wash, 77
- Flower study, 39
- Foliage, 47
- Fruits and vegetables, 19
- Habits, good and bad, 10
- Hills, painting of, 46
- Horizon line, 47
- Human figure painting, 72
- Illustration in water color, 69
  - Human figure painting, 72
  - Representing characters, 69
  - Simplicity in water color handling, 69
  - Suggestions for subjects, 70
- Landscape—Grade I, 43
  - Distant foliage, 47
  - Division of picture space, 46
  - Horizon line, 47
  - Painting of hills, 46
  - Sky windows, 49
- Soft color and good edges, 45
- Landscape—Grade II and III, 51
  - Illustrating different seasons, 61
  - Sky and clouds, 55
  - Spacing, 56
  - Trees, 51
  - Trunks and branches, 53
  - Well-shaped brushes, 52
- Leaf shapes, 35
- Methods of expression, standards of, 9
- Mixing colors, 27
  - Development of originality, 32
  - Dictation and demonstration, 28
  - Dropped color, 29
  - Flat shapes, 28
  - Scrubbing process, 29
  - Theory of mixing colors, 27
- Models, attractive, 68
- Mottled color, 80
  - Book cover, 86
  - Color sheets, 82
  - Color theory, 80
  - Educative processes, 83
  - Seat work, 85
- Observation and demonstration in painting, 20
- Occupational or seat work, 78
- Oil cloth, 12
- Originality, development of, 32
- Outlined forms, suggestions for, 89
- Paint cakes, semi-moist and dry, 11
- Paint cloth, 12
- Painting in outlined spaces, 88
  - Suggestions for outlined forms, 89
- Paper cutting, freehand, 18
- Picture space, division of, 46
- Plant life, characteristics of, 33
- Plant life painting—Introducing mixing of colors in the brush, 33
  - Brush strokes, 34
  - Characteristics of plant life, 33
  - Flower study, 39
  - Leaf shapes, 35
  - Mixing in the brush, 35
- Problem at hand, The, 7
  - Advantage of knowledge of water color, 7
  - Good and bad habits, 10
  - Standards of methods of expression, 9
  - Value of water color painting, 7
- Seat work, 85
- Scrubbing process, 29
- Seasons, illustrating, 61
- Sky and clouds, 55
- Sky windows, 49
- Spacing, 56
- Suggestions for subjects, 70
- Trees, 51
- Tree book, 98
- Trunks and branches, 53
- Vocabulary in painting, 25
- Washed papers, application in other lines, 78
- Water color handling, simplicity in, 69
- Water color painting, value of, 7









100

100

100

100

100



Y. ND2110  
G6

STANFORD UNIVERSITY LIBRARIES STANFORD AUXILIARY LIBRARY STANFORD, CALIFORNIA 94305-6004 (415) 723-9201 All books may be recalled after 7 days	
DATE DUE	
28D MAR 21 1995	

OCT 5 '65

**Stanford University Library**  
Stanford, California

In order that others may use this book,  
please return it as soon as possible, but  
not later than the date due.



